Kine WEEKLY

C.E.A.-K.R.S. TELEVISION DISCUSSION

See page 3

FOR CONSISTENT TOP-BRACKET BOXOFFICE... DIAL M-G-M!

LET US TAKE A GOOD LOOK AT THE SMASHING SUMMER RELEASES OVERLEAF!

A FEW WORDS FROM LEO . . . about the "Summer Season" fallacy!

"What do the public know or *care* about Seasons!

They're interested only in *what* you've got on your screen!

M-G-M exhibitors have the most amazing line-up ever released in Summer and Autumn!

And my exhibitor pals know that when I say M-G-M will deliver the goods I don't mean maybe!

So . . . roll on Summer We're ready for you!"

OUT WEST WITH THE HARDYS
Mickey Rooney, Lewis Stone

SWEETHEARTS (Technicolor)
Jeanette MacDonald, Nelson Eddy, with Frank Morgan

CLIMBING HIGH
Jessie Matthews, Michael Redgrave, with Noel Madison

YOUNG DR. KILDARE
Lew Ayres, Lionel Barrymore

STAND UP AND FIGHT
Wallace Beery, Robert Taylor

FOUR GIRLS IN WHITE
Florence Rice, Una Merkel

HONOLULU
Eleanor Powell, Robert Young, George Burns and Gracie Allen

THE ADVENTURES OF HUCKLEBERRY FINN Mickey Rooney

FAST AND LOOSE
Robert Montgomery, Rosalind Russell, with Reginald Owen

WITHIN THE LAW
Ruth Hussey, Paul Kelly

LET FREEDOM RING
Nelson Eddy, Virginia Bruce, Victor McLaglen, Lionel Barrymore, Edward Arnold

SERGEANT MADDEN
Wallace Beery, Tom Brown

IDIOT'S DELIGHT
Norma Shearer, Clark Gable

SERENADE
Jeanette MacDonald, Lew Ayres, Frank Morgan, Ian Hunter

SOCIETY LAWYER
Walter Pidgeon, Virginia Bruce

ASK A POLICEMAN
Will Hay

THE ICE FOLLIES OF 1939
Joan Crawford, Lew Ayres, James Stewart, Lewis Stone

THE LAMBETH WALK
Lupino Lane, Sally Gray
Etc.

M-G-M....The Friendly Company!

BRITISH STUDIO SECTION
See pages 27-28

Kinematograph WEEKLY
No. 1675 Thursday, May 25, 1939. Vol. 267

LEEDS C.E.A. CONDEMNS BANK NIGHTS
See page 11

ARE BOOTLEG FILM SHOWS ILLEGAL?

Board of Trade Dilemma

LICENCE LIABILITY UNDER FILMS ACT

Case for Registration of Sub-Standard Films

ARE THOSE BOOTLEG EXHIBITORS WHO SCREEN SUB-STANDARD STOCK RENDERING THEMSELVES LIABLE TO PROSECUTION FOR CONTRAVENING THE PROVISIONS OF THE FILMS ACT?

The question arises from the growing practice of reducing entertainment films from 35 mm. to 16 mm. stock and screening them in unlicensed buildings.

A legal authority consulted by the KINE. expressed the opinion that the Act clearly lays down that exhibitors of ALL entertainment films must be licensed, and that in no place is any differentiation made between 35 mm. and sub-standard subjects.

Indeed, Clause 35 distinctly states that the Act applies (with the exception of newsreels, advertising and educational films) to all kinematograph film.

The foregoing point was submitted to the Board of Trade, but no definite ruling was advanced; it is obvious, however, that the present situation caused by public exhibitions on sub-standard stock was not envisaged by the framers of the Act.

The problem affects not only the exhibitor against whom it sets up unfair competition, but also the Board of Trade, who have to interpret the Cinematograph Films Act, for the framers of that Act do not appear to have envisaged the use of sub-standard film for entertainment purposes.

As it stands, the Act applies to all entertainment films (other than the exceptions in Clause 35) and

requires that no exhibitor shall exhibit a registered film unless there is in force a licence authorising him to carry on business as an exhibitor.

A Licence is Essential

This plainly enough prohibits any one exhibiting such a registered film, whether on 35 mm. or 16 mm. stock, unless he has taken out an exhibitor's licence.

Further, Clause 22, Section 1, says that "no person shall deliver to an exhibitor . . . any film to which this Act applies unless at the time of delivery the film is a registered film, and no person shall exhibit to the public at a theatre . . . any film to which this Act applies, which he knows, or ought to have known, not to be a registered film."

Clause 35 sets out the films to which this Act applies.

The films to which this Act applies are all kinematograph films other than:—

(a) Films consisting wholly or mainly of photographs which, at the time when they were taken, were means of communicating news, or

(b) Films made wholly or mainly for the purpose of commercial advertisement, or

(c) Films certified by the Board of Education under sub-section (2) of Section 7 of the Finance Act, 1935, as being entitled to exemption from Customs duties under the Convention for facilitating the international circulation of films of an educational character which is referred to in that sub-section.

Film Sizes Don't Matter

Now, a film once registered may be considered to be always registered, for no clause in the Act provides for de-registration, and a registered film remains a registered film presumably whether on 35 mm. or 16 mm. stock, for sizes of film have no place in the Act.

On the other hand, if the original film was not a registered film, the 16 mm. reduction is an unregistered film, and the exhibition of such a film is prohibited under Clause 22.

Something may turn upon whether the hall in which such a film is screened is a

Continued on page 5

You Will Hear These at Blackpool

NAMES OF SPEAKERS AND THEIR SUBJECTS

A complete list of persons who will read papers at the C.E.A. Summer Conference at Blackpool, which opens on June 28, has now been issued from C.E.A. headquarters. This is as follows:—

Wednesday, June 28: 11 a.m. Conference Hall, The Casino, South Shore (ground floor). Papers by Captain the Hon. Richard Norton and A. Reginald Stamp, whose subject is "L.C.C. Licensing Problems—the Local Authority and the Kinema Trade."

3.30 p.m. Papers by Leslie Knopp, A.M.I.N.A., A.M.I.M.E., Ph.D., M.Sc., on "Recent Technical Developments," and Major C. H. Bell, O.B.E., on "Television: Facts and Problems."

Thursday, June 29: 11 a.m. Conference Hall, The Casino, South Shore (ground floor). Paper by W. S. Gibson, "The Technical Training of Kinema Projectionists." Supported by speakers from the Yorkshire Council for Further Education, the Guild of British Kinema Projectionists and Technicians, and the National Association of Theatrical and Kine Employees. Paper by Arthur B. Watts, F.S.A.A., "Exhibitors' Problems."

HOLIDAY CAMP KINEMAS

Chambers of Commerce Protest

A new form of competition is feared by exhibitors in seaside towns by the proposal of several holiday camps to run their own kinemas. At Margate the problem was discussed by a committee of the local Chamber of Commerce, which has decided to oppose the erection of a kinema or concert hall in any of their camps.

It was also raised at the Spring Conference of the Federation of East Kent Chambers of Commerce at Folkestone by Coun. Angell, of Herne Bay, who said that this form of competition should be discouraged.

BRISTOL'S INTIMATE THEATRE

A. B. Atkinson to Convert the Plaza

Next autumn Bristol will have a kinema devoted entirely to the screening of Continental films. This will be at the Plaza, in Cheltenham Road, which A. B. Atkinson, the well-known Bristol exhibitor, has decided to convert for this purpose.

That there is a public for pictures of this type Mr. Atkinson has proved by tests which he made at the Scala, Bristol, which he controls, last winter, when he ran a Continental programme for a week each month. At the Plaza the Bristol Film Society have been showing Continental films in their monthly programmes, the films being booked for the Society by Mr. Atkinson.

The Plaza will close down for a short period at the end of August for redecoration and reseating, and will commence its new career early in September.

BRIGHTON NEWS KINEMA SCHEME FADES OUT

Site to be Leased

Plans for the erection of a news kinema at Brighton with shops, café, offices and flats—on the site in North Street immediately below that where work is in progress on the new Imperial Theatre for Ralph Lynn—have fallen through.

The Town Council at its meeting to-day will be asked to approve the leasing of the site for a period of 99 years, at a ground rent of £1,350 per annum.

Although detailed plans have not yet been submitted to the Committee, the KINE. understands that the new plans relate only to shops and offices or flats.

WELSH HALL BURNT OUT

The Pavilion, Skewen, Glamorgan, was destroyed by fire on Tuesday. The house was converted from a skating rink many years ago; as a rink it was one of the earliest in West Wales.

Oscar Deutsch adds another to his circuit with the opening of the Odeon, Canning Town, to-night (Thursday).

TELEVISION

C.E.A. AND K.R.S. MEET AGAIN

To Report Back to Own Associations

On Tuesday morning the subject of television as it affects exhibitors was discussed by the C.E.A. Television Committee in a session which occupied an hour and a half.

In the afternoon C.E.A. and K.R.S. members met in joint session, when there was a complete interchange of views, from which each side found it necessary to go back and report to its respective association for confirmation.

The K.R.S. will be meeting in about a fortnight and the C.E.A. proposes to report to its General Council meeting at Blackpool and, if decided by the Council, to the branches of the Association.

The C.E.A. representatives were: E. J. Hinge (President), H. P. E. Mears (Vice-President), A. J. Gale, S. L. Bernstein, H. F. Wren, R. S. Bromhead, A. W. Jarratt, C. P. Metcalfe, H. Newbould, C. H. Bell, A. Cansfield, F. Norman-Wright, W. Carr, L. D. Dickson, C. S. Joseph, W. R. Fuller (Gen. Secretary).

K.R.S. representatives were: D. E. Griffiths (President), S. Eckman, Roy Simmonds, F. W. Baker, G. Archibald, R. Hanbury, W. J. Gell, and Frank Hill (Secretary).

E. J. Hinge, President of the C.E.A., presided.

P.M.G.'s ADVISORY COMMITTEE

B.B.C. to Control Kinema Diffusion

Important recommendations affecting large-screen rediffusion in kinemas are expected when the report of Sir John Cadman's Television Committee, at present being drafted, is presented to the Postmaster-General.

The report, it is understood, will recommend that the entire control of television, including the fees to be paid by kinemas for showing the televising of outside events, shall remain vested in the B.B.C.

It will recommend that no outside promoter of a televised event shall dictate the price to be paid by kinemas, and that no monopoly should be given to one particular circuit to the detriment of other kinemas.

B.B.C. to Acquire Shorts for Television

NO FEATURES

Exclusive Interview with Gerald Cock

TENTATIVE arrangements have been concluded in America with the Will Hays organisation by Gerald Cock, Director of Television of the B.B.C., for a supply of short product from the major companies for diffusion purposes in this country.

There is however, very little possibility of feature films forming part of the B.B.C. programmes.

This statement was made by Gerald Cock on his arrival from the U.S.A., where he has been studying the progress of television generally, in an exclusive KINE. interview.

"While in America," Mr. Cock continued, "I took the opportunity of discussing television with the Will Hays organisation. One outcome of these talks was a preliminary understanding that only short films would be used in this country for rediffusion by the B.B.C.

"It is, as yet, too early to make any definite statement on policy, but in the meanwhile, I am willing to discuss the matter with the C.E.A. should the Trade Association desire negotiations."

A KINE. New York cable reiterates Mr. Cock's statement, and adds that major companies are to supply the short films subject to regulations to eliminate possible objections by British exhibitors.

In view of the apprehension of British exhibitors regarding the televising of newsreels, against which the C.E.A. has protested, Mr. Cock's statement adds yet another cause for remonstrance against film material made for theatre entertainment being employed as a competitor with exhibiting interests.

Trade's Strong Line

As stated on another page, the Trade is understood to have taken a strong line before the Postmaster-General against big-screen television with all its possibilities of confusion, of unfair balance between small and large interests, and exploitation of kinemas by promoters of outside events such as racing and boxing.

Home television must be accepted by the Trade as a form of entertainment similar to but more highly developed than radio sound reception—a competing interest, but one against which no one would think of protesting, said a prominent member of the Trade.

It is, however, quite another matter when it is proposed to bring to the home television set, pictures which should be kept for the kinema screen. Worthwhile shorts are not in too great supply, and home competition from this type of entertainment is a menace.

Televising the Derby

This week sees another entrant into the large-screen television field. To the Baird and Scophony systems is now added Electrical and Musical Industries, which yesterday screened the Derby on a large screen at its factory at Hayes. The other systems are rediffusing in London theatres.

Pathe Secretarial Appointment

The vacancy of the secretaryship of Pathé caused by the tragic death of Edward Mann has now been filled, states W. J. Gell, managing director, by the appointment of H. G. Howell, formerly assistant secretary, to the position of secretary of Pathé Pictures, Ltd., and Pathé Equipment, Ltd., as and from Monday.

Before entering the film Trade Mr. Howell was in charge of the accounts of a group of companies in the West African Trade.

TUESDAY'S NIGHT SHOW

Naughty But Nice

First National. American (U). 89. Directed by Ray Enright. Featuring Ann Sheridan, Dick Powell, and Gale Page.

ROMANTIC comedy with songs, telling of a young but staid music professor's stormy conversion to "Swing." Story bright, gags smart, numbers tuneful, and staging excellent.

Box-office teamwork by popular star and supporting cast. Capital light booking for all classes.

KINEMATOGRAPH WEEKLY

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FRIGHTENING THE PUBLIC

AS a stolid British public has tired of the European disturbances and has shown an increasing reluctance to go jittery on international politics, so the demand of the Government for an active appreciation of the A.R.P. position has been intensified.

There is no more loyal and patriotic section of the community than the Film Industry. It is therefore not altogether surprising that we see an ever-growing use being made of the kinema, primarily as a means of educating the public in defensive precautions, but eventually as a process in the policy of " making your flesh creep " which is apparently considered necessary to-day.

So if we want to see a staged version of a bomb or gas attack upon an innocent group of citizens, we shall have to look in the neighbourhood of some kinema lobby. There are plenty of examples, and it goes without saying that the advertisement of the injury possible by an air raid is a very vivid one.

The point worth consideration is not, however, the loyalty, or enthusiasm, or efficiency with which these demonstrations are carried out; it is rather the underlying effect of them in the minds of the kinema-going public.

While it is hardly a national trait to be unduly impressed by a rehearsal, no matter how suggestive it may be, we are certainly running a rather severe risk when our entertainment, and ours alone, is the one linked in the public mind with gruesome exhibitions of war horrors.

No theatre, or concert hall, or sporting gathering would allow its patrons to see anything like the frightening scenes that many picture houses help to stage, and our complaisance in this may prove to be very expensive.

For the average patron will give us no medals for our eagerness to help the authorities in their campaign to awaken the public to the danger of air raids; it is very unlikely that the authorities will show any tangible appreciation of our action. In fact, the only way in which the kinema is differentiated from other public amenities is when special service or help is wanted.

Then, at least, one may be sure that we are first on the list.

BIG-SCREEN DIFFUSION

THERE is at the moment one well-understood agreement in the Trade on the subject of television, and that is definitely against big-screen diffusion. This is excellent as far as it goes, for when the possibilities of to-morrow or next year are so incalculable we have to be grateful for the comfort that unanimity confers.

And yet—how far are we justified in resting content with this limitation? Can we feel reasonably satisfied that the home-screen diffusion is all there is to television? To ask the question is to realise the impossibility of shackling a baby giant.

It is understood that the Cadman Committee's report will recommend that the entire control of television, including the fees paid by kinemas for the televising of outside events, shall be vested in the B.B.C.

Some sort of control over the television of feature films may be exerted, and every effort must be made to see that it is exerted. But it is hardly a wise policy to pretend that the big screen is going to be limited to bringing Epsom Downs to London once a year.

Long Shots

SHORTS ON HOME SCREENS—TRADE AND TELEVISION—THANKS TO DAVE GRIFFITHS—RAY LEWIS, EXHIBITOR—SCOTTISH POLO—U.S. AMBASSADOR'S HINT

GERALD COCK, M.V.O., Director of Television for the B.B.C., whom a KINE. representative interviewed on Tuesday on his return from America, is no stranger to the States. Nearly 20 years ago he was ranching in Hollywood and saw a number of Chaplin comedies being made during his leisure time. His contacts made in early days appear to have been of great service to him in his recent quest for film material for broadcasting.

IT had been generally anticipated that the meetings held on Tuesday between C.E.A. and K.R.S. representatives would result in an agreed policy which might be submitted to Major Tryon, the Postmaster-General, as a statement of the attitude of the Trade as a whole.

FROM the report which was issued following the meeting, it is obvious that final conclusions were not reached, as each set of representatives is to report to its own organisation first of all. The general attitude of the Trade is in opposition to big screen television, that is clear. How far theatre interests associated with television companies would endorse this attitude is very problematical.

THE opposition to the use of newsreels was emphasised at the morning meeting, and the arrangement which Gerald Cock has made regarding the televising of shorts (which was known to the C.E.A. representatives) was similarly looked upon as one hostile to exhibitor interests. It may have been this which prevented a greater unity between the two sections of the Trade, which met in the afternoon.

THERE was much commotion following the meeting of the C.E.A. Television Committee at Broadmead House when, as the members prepared to go out to lunch there weren't enough hats to go round, and one member had to depart without. Search was made everywhere, but to no effect. " Can't understand it," said one member. " 'Tisn't as if we were meeting at 30, Compton Street."

WHATEVER the outcome of the deputation to the Chancellor of the Exchequer last Thursday, it is agreed by all who heard David Griffiths' presentation of the case at the House of Commons that it could not have been bettered.

I WAITED at the K.R.S. offices after the meeting to hear what had happened. David Griffiths was first back, and as he recounted his impressions of the interview, one after another of the deputation came in and departed, and each one with a handshake that meant what it symbolised said either " Grand, Dave!" or " Congratulations " with a real fervour.

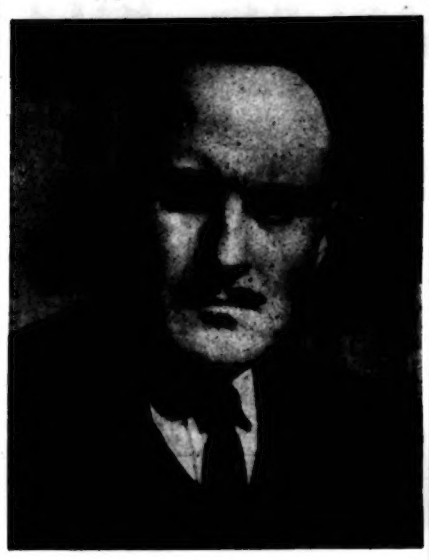
FEW people expected that the Chancellor would appoint a date so early after the request was received, and the intimation meant quick work at the K.R.S. office. Here Frank Hill stepped into a kingdom peculiarly his own.

THE reports by the various sections were edited on the Wednesday, and on Wednesday night Treasury officials received copies of the essential reports for perusal. When the members of the deputation met an hour and a half before the interview with the Chancellor on Thursday, each one was handed a dossier containing the various sections' representations and a copy of D. E. Griffiths' speech to be delivered. Quite a number of the deputation expressed their appreciation of a fine bit of routine work carried out with efficiency and a lack of fussiness which were admirable.

ARTHUR DENT told a good story at the Forum, Liverpool, during a reception following the Trade show of " Jamaica Inn." His, by the way, was the only speech.

HE told a yarn of the days when he was on the road selling films. Anxious to fix up a booking he wired to an exhibitor to make up his mind as he (Mr. Dent) had other irons in the fire. The reply came back: "Take the irons out of the fire and put the films in." That, he added, would not be said of " Jamaica Inn."

I MAKE a promising start to the holidays to-day by a trip to Denham to witness the opening shots of " An Englishman's Home," which Aldwych Productions is making for United Artists release. I shall be glad to resume acquaintance with such old-timers as Sidney Harrison, Neville E. Neville, and Reg Fogwell, who have displayed the astuteness expected of them in selecting so topical a theme as the subject of the first production of their new unit.



The Hon. RICHARD NORTON, one of the speakers at the C.E.A. Summer Conference

IT is a brave film journalist who dares to put into practice his own theory of film exhibition, and for this reason I take off my hat to Ray Lewis, that remarkable woman who has controlled for some 25 years our Canadian contemporary, *Moving Picture Digest*, and who now has built her own theatre in Toronto, just to show the professional showman how a successful kinema should be conducted.

RAY tells me that her theatre will be known as the Pylon, and gives as a reason for her enterprise the fact that after being the editor and publisher of the Canadian *Moving Picture Digest* for close on a quarter of a century, " I am transplanting theatre knowledge by observation into theatre experience as an exhibitor." Her many friends in this country will commend her courage and wish Miss Lewis the best of luck.

THOSE inside information columnists of the lay Press should restrict themselves to international affairs, which are not so easily checked up as their incursions into the film world. There was that story, for instance, which purported to reveal that Sir Patrick Hastings was writing an autobiographical scenario.

ALTHOUGH the idea was obviously absurd, it was a good story, and I was almost sorry to learn that Sir Patrick was as surprised at the news as I was. He has no knowledge of the plan outlined, and in any case is far too busy with his practice to devote his valuable time to the writing of film scenarios.

THERE was a time when Summer Conferences were fulminated against for being mere " junketings." Is it possible that the General Council meetings are suffering from a similar deterioration?

ARTHUR PEEL at last week's Manchester executive meeting complained that General Council meetings were hurried over so that delegates could attend the monthly Cinema Luncheon Club, and it was resolved to ask that the Luncheon Club be held at a date that did not clash with the General Council. Arthur Taylor won't agree with that; the committee fixed on these days particularly to secure delegates from the provinces at their festive board.

SAM GOLDWYN, in spite of all those apocryphal stories of misapplied terms, never achieved anything half so funny as the Italian Fascist Group has done with his " Adventures of Marco Polo." They have made the great traveller to the Orient a Scot!

IT happened this way. The scarcity of screen fare in Italy brought about by the absence of new American film offerings has caused the Italian censors to adopt an attitude more lenient than heretofore. Thus, " The Adventures of Marco Polo," which was banned when it was submitted to them originally some time ago, has now been passed subject to the Italian nationality of the hero being changed.

ACCORDINGLY, the film now bears the title of " Uno Scozzese alla Corte del Gran Kan " (A Scotsman at the Court of the Great Khan) in its synchronised Italian version, and because of the necessity to synchronise lip movement, Gary Cooper becomes " MacPool "—one of the Scots wha ha' wi' Musso. bled.

A LESS comic result of the lack of screen material referred to above is the decision to reissue all successful pictures of the former Cines production, among them " La Canzone dell'Amore " (Love Song), which was the very first talking film made in Italy, the Italian version of famous " Sunshine Susie," etc. Exhibitors are wondering how their clients will accept those old-timers of the 1930 and 1931 vintages.

A POSTCARD from Zurich informs me that Minnie McIntosh, of Dundee, has taken the high road by air to Switzerland. She has her mother with her and reports her parent's opinion that the trip was over too soon.

GRIM'S DYKE golf course is to be the venue of the summer meeting of the A.B.C. Golfers' Circle on June 11, when the big event of the day will be the competition for the Coltman Cup, the winner of which will receive a silver replica.

I WAS very interested to note the American Ambassador's remarks in Liverpool last week. Mr. Kennedy made what was almost a complaint against Hollywood, regretting that millions in this country judged the U.S.A. and its inhabitants from what they saw in the kinema. Real beauty of this perfectly legitimate and cogent comment, of course, lies in the fact that Mr. Kennedy, when we first met him, was a movie magnate himself!

BUT I wonder if any British Ambassador in Washington is ever likely to point out that English people should not always be judged by the specimens seen in British films? For it must be admitted that, while the pukka Service spirit, the operations of Scotland Yard and a few other sides of our national life are boldly underlined in our pictures, the normal British citizen and his family do not get much of a show.

PARAMOUNT officials, district managers, studio executives and representatives from all over United States and Canada are attending the huge sales convention of Paramount Pictures, Inc., which C. G. Dickinson and Tony Reddin are attending from this side. They left for America on the *Aquitania* yesterday, and will meet their American colleagues at the Ambassador Hotel, Los Angeles.

IT appears that Sinclair Hill has a winner in his production of " Uneasy Living," the witty domestic comedy which opened last week at the Kingsway. He tells me that he is pretty busy with the stage these days, which enables him to keep his hand in until British film production definitely emerges from its present doldrums.

ONE of the hits of the play is made by Diana Sinclair Hill as the charming little hoyden of a schoolgirl. Iris Hoey, enjoying a brief intermission from films after making the " William " picture at Elstree, has another featured mother role, which was put over with a charm and naturalness that was wholly delightful.

AN interesting sidelight on the reaction of fans to the present policy of remaking subjects comes from America. It is reported by exhibitors that the unusual increase in these remakes, sometimes under former titles, but more frequently renamed, is causing considerable complaint. It is pointed out that some subjects have been remade as many as five times, and although sometimes a fresh twist has been given to the story, many producers are content to follow the original theme, which is then put out with a new title. Patrons who have been deceived by the new dressing raise the point that producers are not playing fair by turning out so many copies of old features.

CORRESPONDENCE in one of the Birmingham dailies has caused its readers to look back on the early beginnings of the Industry in an endeavour to decide which was the first building in the City to be specially adapted to the requirement of a kinema. At the moment honours appear to be with the Old Electric Theatre in Station Street, which was opened in 1908 and functioned until the late twenties. Within two years of the opening of the Electric there were no fewer than six kinemas in the city.

WHEN J. H. Jenneson, of the Scala, Middlesbrough, refused admission to a juvenile who wanted to see " Frankenstein " and " Dracula " on the grounds of being under age, he was surprised when, ten minutes later, the lad justified his protests by arriving at the kinema armed with his birth certificate! His enthusiasm gained him a free seat.

THE STROLLER.

CLOSE-UPS

By

Screencomber

HERR SCREENCOMBER SWOOPS—WHOOPS!

HERR ADOLF SCREENCOMBER made a dramatic swoop on Monday when his F.S. (Filthy Shirt) Storm Troops pounced upon the offices of the various film Trade journals. Members of the dreaded Secret Screencomber Police, the P.F.S. (Particularly Filthy Shirts) cross-examined the editors of the various papers, and it is believed that all film Trade papers in future will have their policy dictated to them by Dr. Globules, Herr Screencomber's Minister of Propaganda.

Dr. Globules has already directed that gossip writers in future can only be allowed one official "Good scout" in their columns —Herr Screencomber!

It has also been decreed that Herr Screencomber is officially the only "Grand old war-horse" in the business. Further decrees ordained by Dr. Globules is that no Trade show can commence without the audience raising two fingers in salute and crying "Heel Screencomber," while at important shows and super films the audience will be instructed to give a particularly big heel, that is "Big Heel Screencomber!"

Meanwhile, as a retaliation on the part of one gossip writer, who is understood to have declared that he refused to recognise Herr Screencomber as the Trade's official "Good scout and grand old war-horse," the protestant has been barred his favourite grill room for the time being, and is said to have been placed in protective captivity in Ye Cosye Tea Shoppe, with hot buttered muffins and soggy toast and tea as his staple diet.

It is expected that "the boys" in the grill-room will take immediate action, and that Neville Chamberlain will fly some place or other immediately. The Russian Government is following the whole situation without the slightest interest.

A STAR IS BORNE

SHE was only a village maiden, but with looks she was certainly blest;
Then one day in the local paper she won a beauty contest.
Though still just a village maiden, with no thoughts of fame at all,
The local manager paid her to appear on the stage at his hall.
From then on she'd just one ambition, she decided she'd be the rage,
So she packed up and went off to London, to become a hit on the stage.
From the chorus her looks and ambition very shortly got her a rise,
And before very long, she saw on the bills her name in considerable size.
But she longed to be a great actress, knowing acting in all of its phases,
Surpassing the great ones of olden days, with critics all singing her praises.
Well, she's famous the world over these days, and she drives around in her Rolls.
She has also her yacht, and a duke, too, she's got, just waiting to answer her calls.
There's her place in the country, another in town, and a ranch that is covered in cactus.
But the fact is—
She is still not—
An actress!

THE DOORMAN SAYS

"GREAT grunting Griffithses," said the commissionaire. "But what do you make of this new tax, with their square feet and their linear feet, it looks like somebody's proper put their foot in it, don't it? Sufferin' Simonses, what's all this they tell you about it goin' to help the livin' theatre and the patent medicines? Looks like the only way we'll be able to get our money back's goin' to the theatre and swallowing some of that galloping cough cure or them there vile beans.

"Benighted Beechams! When you read in the ads. that there's enough acid in the stomach to burn an 'ole in the carpet, you wonder how some of these 'ere projectionists have got along all this time without using non-flam, although it's this feller Simon wot's coming the acid these days.

"Wot with their entertainment tax, their film tax and all their other taxes, and with their restrictions and seating plans, they either takes us for a lot of flaming millionaires or a bunch of dangerous criminals. Effervescing Epsoms! But it just shows you what goes on."

JUST A YES-MAN

It's wiser
When the circuit supervisor
Says black is white
To say he's right.

THE SELFISH THING!

"'There are problems we have not yet solved,' said the director. '. . . I do not know it, and I would not tell you if I did.' *Interview in evening paper.*

If only all followed this particular director's advice and refused to divulge the solution to all the other Trade problems we could solve, or wouldn't tell even if we didn't know, who'd be any the wiser, anyhow—and would they?

Odeon's New Seaside Policy

MIDWEEK CHANGE TO BENEFIT HOLIDAYMAKERS

With a view to obtaining the utmost benefit from the holiday season, all houses in the Odeon and County circuits at seaside resorts are, from the end of June, to change their programmes in the middle of the week instead of every Sunday. Thursday is the projected change day.

By this scheme holidaymakers will be able to visit the same kinema twice in a week or three times in a fortnight.

It is understood that particular attention has been paid to bookings during the 10 or 12 weeks of the holiday season, and as far as possible first features will be pre-London release.

This is little Violet Plowman, known as Merseyside's Shirley Temple. After seeing "Just Around the Corner" (20th-Fox) at the Trocadero, Liverpool, nothing could stop her from putting on her sou'wester, oilskin and gum boots and doing Shirley Temple's number "I Like to Walk in the Rain"

C.E.A APPROACH TO GOVERNMENT CRITICISED

Stronger Line of Action Called for at Leeds

SPEAKING at the Leeds C.E.A. meeting during a discussion on the film duties, C. H. Whincup accused officials of the C.E.A. as being too gentle and too diplomatic in dealing with the Government. "In my opinion it is high time we let them know exactly what we feel about the injustice meted out to us," he said.

MR. METCALFE said that at the last meeting of the General Council the impression gained ground that Leeds branch were very unpatriotic in so frankly discussing the treatment given to the Trade by the Government and in threatening to utilise their screens for propaganda against the Government. Some of the delegates went so far as to present him (Mr. Metcalfe) with a Union Jack—*incidentally, one that had been made in Japan.* (Laughter.)

Mr. PRENDERGAST: The fact remains that we have so cluttered up our screens with one thing or another that our patrons are becoming completely tired of it. We have done an immense amount of propaganda work for the Government, but we have received no consideration whatsoever. The consideration has been given to the theatre.

The theatres are being helped because the powers that be in London have an utterly wrong conception of our Trade. They seem to think it is an El Dorado of some sort. We have probably done more than any other agency to promote and preserve democratic contentment.

On the other hand, the theatres legislate for the classes. They cater for a few thousand people where we cater for millions. This decision of the Government is class legislation.

It is the same thing in regard to television. The Government are spending large sums of money on fostering television, which is not likely to be within the reach of the means of the masses of the people.

I think our protest was a very proper one. When they take a wrong view of our business, then we are entitled to say that we will not continue to give them valuable advertising and propaganda for nothing.

MRS. GAINES expressed the opinion that the fashionable premieres which were so frequently held in London had done a great deal of harm and were calculated to give the authorities a completely wrong idea about the Trade.

Cost of Film Tax

Mr. HOPKINS said that it was estimated that the new Excise Duty would cost American companies £600,000, the newsreel companies £225,000, while the cost to British producing concerns it was impossible to estimate.

Any tax that was put on one side of the industry inevitably and immediately came back to the exhibitor.

He was very glad to know that an amendment to the Entertainments Tax proposal excluding kinema theatres from the concession given to the theatre was going to be tabled in the House of Commons.

C. H. WHINCUP: Officials of the C.E.A. are too gentle and too diplomatic in dealing with the Government. In my opinion it is high time we let them know exactly what we feel about the injustice meted out to us.

Mr. PRENDERGAST: The heads of Government Departments only want peace and quiet. You mustn't disturb the English week-end.

For Blackpool

The meeting unanimously decided that the four delegates to the General Council from the branch, together with the secretary (E. M. Rush), should attend the full conference of the C.E.A. at Blackpool.

TWO OPENINGS

A.B.C.'s Third in Three Weeks .·. 1,100 Seater at Chippenham

RITZ, MARKET HARBOROUGH

The inauguration of the Ritz on Monday was a great occasion for the inhabitants of Market Harborough, where Associated British have erected a fine modern kinema of over 1,100 capacity.

Representatives of the civic authorities and prominent residents attended the opening ceremony which was performed by Sir Arthur Hazelrigg, Bart. He congratulated the architect, W. T. Benslyn, F.R.I.B.A., who, in consultation with E. F. Tulley, L.R.I.B.A., had provided the town with such a handsome building. He also thanked Arthur S. Moss, general manager of A.B.C., for that tangible expression of his directors' view of the prosperity of Market Harborough, which, he hoped, would be accorded the fullest support by the inhabitants.

A. S. Moss alluded to those special features of the Ritz which, he hoped, would commend them to the townsfolk. He paid a tribute to the co-operation received during the erection of the theatre upon which so large a proportion of local labour had been employed. They fully appreciated that only the best, both in building and in entertainment, would appeal to Market Harborough. He thought it would be conceded they had achieved the former and he assured them that no effort would be spared to effect the latter.

The programme included "The Drum" (U.A.).

F. Vernier Walford, from the Empire, Derby, is the manager of the Ritz.

ASTORIA MAKES ITS BOW

The Astoria, which has been erected in Marshfield Road, Chippenham, was opened on Monday. There was no official opening ceremony, but the audience was welcomed by E. Harris, chairman and managing director of the company, who expressed the intention of the directors to give patrons the best in film fare.

The house has an imposing frontage, and stands well back from the road with a drive-in for cars.

The stalls seat 800, while the balcony can accommodate over 300; a car park, with room for 200 cars, has been provided for patrons. Kalee, 1939 model, projectors have been installed, while the sound system is Western Electric Mirrophonic.

The house is under the management of Eric Harris, late of the Scala, Oldfield Park, Bath, who is one of the directors of the company.

WHIT MONDAY CEREMONY

New Rubery Kinema

Whit Monday has been fixed for the official opening of the new Rubery kinema belonging to Northfield Pictures, Ltd., of which Coun. W. T. Hodge is chairman. Built to the design of H. W. Simister, of Birmingham, this new house has a seating capacity of approximately 1,000, including a balconette seating 350. The opening ceremony will be performed by Major Jordan, a member of the Bromsgrove District Council, in which area the kinema is situated.

Balexcro Theatres, Ltd., have been informed by the Ramsgate Town Council that the exterior decoration of the Royal Victoria Pavilion, which includes the Pavilion Cinema, cannot be proceeded with during the current financial year.

Are Bootleg Films Illegal?

Continued from page 3

theatre within the meaning of the Act. Clause 44 states that the term theatre shall not be construed

as including any premises . . . for providing entertainments at which the exhibition of films is only part of the programme if the total length of the registered film or films exhibited in the course of any one of these entertainments does not exceed 2,000 ft.

Here is the point at which the framers grievously overlooked the trend towards the use of sub-standard film. 2,000 ft. of film on 35 mm. stock is a 22-minute entertainment; on 16 mm. stock it is a 55-minute entertainment, the equivalent to a five-reel feature.

The intention of the framers of the Act was to keep the exhibition of registered films down to a minimum at such outside screenings, but with the use of 16 mm. film that intention is avoided.

Yet another question arises. A film which is a long film on 35 mm. stock may be a short film on 16 mm. Thus a 7,000 ft. film on 35 mm. film would, on 16 mm. film, only reach a total of 2,800 ft. and thus rank as a short. This would make it possible for a registered long film to make up shorts quota.

Questions put to the Board of Trade in an attempt to elucidate these points have so far failed to elicit an opinion. The situation remains a very difficult one in view of the tendency to reduce films to the lower gauge.

NEW APPOINTMENT TO RKO BOARD

KINE. New York Cable from *Motion Picture Herald*

RICHARD C. PATTERSON, former assistant United States Secretary of Commerce, is named chairman of RKO directorate. Peter Rathvon, representing financial interests, is named chairman of the Executive Committee. Federal Court indicates that it will approve both appointments. Schaefer, as president, continues active management of company.

RKO is expected to announce fifty to fifty-four features next season at the sales convention at Westchester Country Club in June.

COLUMBIA sets two million dollars budget for next season's shorts.

PARAMOUNT begins in 1940 to handle distribution as well as production of own trailers, following the lead of M-G-M and Warners.

THEATRICAL unions are waging fight for jurisdiction over talent in the television field.

MARY PICKFORD says United Artists stock is not for sale to Goldwyn or anybody, and neither is studio. Murray Silverstone, Mary Pickford and Teddie Carr are sailing in the "Normandie" on May 31 to attend European Convention in London. Douglas Fairbanks is sailing on the "Queen Mary" on Wednesday.

FOX reopening branch in Spain shortly.

THREE MORE G.P.O. DOCUMENTARIES

High Standard of Production

When the G.P.O. Film Unit announces a display of documentary shorts it follows that an audience with many points of view different from the normal Trade will be gathered. As the pictures are amongst those from which a selection will be made for the British Pavilion at the New York World's Fair the question of their quality is important and one may therefore record with satisfaction that the three exhibited reach a high standard.

"Men in Danger" treats the subject of industrial accident and disease, and after fully describing the most important classes, details the expedients and precautions by which their effect can be minimised. Some of the shots which illustrate industrial fatigue in factories are outstanding in the way they suggest the factory atmosphere and the monotony of the mechanical movements of the workers. A brighter section of the film shows the recent advances in psychology and education, which fits them for promotion.

"Spare Time" is a record, sometimes surprising, sometimes amusing, of people in three great industries—coal, cotton and steel—spending their leisure. Humphrey Jennings, who directed, is content to be a straightforward reporter and observer.

Ralph Richardson is the commentator for the other picture, "Health for the Nation," which was directed by John Monck for the Ministry of Health. The comparison between the past and present conditions of our national services is forcefully illustrated.

Alice Faye and Tyrone Power in ROSE OF WASHINGTON SQUARE (20th Century-Fox)

London Trade Show Diary

SCREENINGS BETWEEN MAY 25—31

Thursday

Rose of Washington Square (*20th-Fox*)

Century Theatre. 11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.

Cast: Tyrone Power, Alice Faye, Al Jolson, William Frawley, Joyce Compton, Hobart Cavanaugh, Moroni Olsen, E. E. Clive. **Director:** Gregory Ratoff.

In "Rose of Washington Square," Tyrone Power appears as a charming rascal who lives by his wits. Alice Faye plays the rôle of a struggling singer who is helped on the path to stardom by her faithful friend and partner, played by Al Jolson.

The girl falls hopelessly in love with the young cheat and cannot find it in her to give him up, and to the disgust of her partner, marries him. The boy continues his nefarious practices, even going so far as to sell the furniture of an expensive New York apartment in which he is living while the owner is in Europe. Retribution comes, but nothing can shatter the love the girl, now a big star, has for him.

Some of the most famous songs of the last two decades are contained in the film, including "Toot, Toot, Tootsie, Goodbye," "Ja Da," "The Vamp," "Mammy," "Avalon," "I'm Always Chasing Rainbows," "I'm Just Wild About Harry," "My Man," "California, Here I Come," and "The Curse of an Aching Heart." New numbers are "Rose of Washington Square" and "I Never Knew Heaven Could Speak."

Grand Jury Secrets (*Paramount*)

Cambridge Theatre. 7 p.m.

Cast: John Howard, Gail Patrick, William Frawley, Jane Darwell, Porter Hall, Harvey Stephens, Elisha Cook, Jun., Kitty Kelly, Morgan Conway, Jack Norton, Richard Denning. **Director:** James Hogan.

The activities of amateur broadcasters whose number and influence are increasing are utilised with tremendous dramatic effect in the climax of "Grand Jury Secrets," a story of a go-getting reporter who sticks at nothing to get his story.

His brother, the assistant district attorney, is engaged on a secret Grand Jury. Investigation of a bucket-shop racket and the publication of the proceedings by the reporter leads to a quarrel between the brothers.

Eventually his disregard for the public welfare puts him behind the bars. While in prison he learns the identity of a murderer, and obtaining 24 hours' parole, he dramatically completes the missing links in the chain of circumstantial evidence.

By this time the racketeers are on his track and they kidnap him and take him "for a ride." But they overlook the secret transmitter that has been used to collect all the good stories his paper has been publishing. Surreptitiously, he sends out an SOS to other amateurs, who come after the car from all parts of the county. As they approach the cross-roads the road is blocked with cars driven by the radio amateurs. As the reporter lies in hospital recovering from a bullet wound received in the scuffle, he rather enjoys being the hero instead of the villain of the piece.

A new British short featurette, "Tunes of the Times," and the latest issue of Paramount Pictorial—No. 6," will also be shown on Thursday evening.

Friday

The Return of the Cisco Kid (*20th-Fox*)

Century Theatre. 11 a.m., 3 p.m. and 6.30 p.m.

Cast: Warner Baxter, Lynn Bari, Cesar Romero, Henry Hull. **Director:** Herbert I. Leeds.

In "The Return of the Cisco Kid," Warner Baxter, as Cisco, is facing a firing squad, but escapes death thanks to the resourcefulness of his friends.

He plans to hold up a stage coach, but when he finds that the occupants are a Colonel Bixby and his very pretty granddaughter, he relents and helps them when they are exploited by the dictator methods of the Sheriff of a small town in which they have bought some property.

The Sheriff also runs the bank, which Cisco robs when the former tries to cheat the Colonel out of a large sum of money. Cisco thinks his romantic encounter with the girl is proceeding splendidly until he finds he has a rival.

The Fighting Deputy (*Equity British*)

Monseigneur Theatre, Piccadilly. 10.45 a.m.

Cast: Fred Scott, Al St. John, Phoebe Logan. **Director:** Sam Newfield.

"The Fighting Deputy," a romantic action drama, enables Fred Scott to please both music-loving patrons and rabid Western fans. Fred Scott and his father are hunting for a bandit who, unknown to them, is the scapegoat brother of the former's girl friend. On the night of the wedding the father is killed and Fred takes up the pursuit in which gun battles and hard riding provide many thrills, but the greatest of all is said to be the fist-fight between the deputy and the bandit which furnishes an exciting climax to a picture in which man hunt and melody each receive adequate recognition.

Wednesday

Invitation to Happiness (*Paramount*)

Cambridge Theatre. 7 p.m.

Cast: Irene Dunne, Fred MacMurray, Charlie Ruggles, Billy Cook, William Collier, Sen., Marion Martin, Oscar O'Shea, Burr Caruth, Eddie Hogan. **Director:** Wesley Ruggles.

"Invitation to Happiness," the brilliant human drama, is built round a theme which appeals to every basic emotion, and its handling by Wesley Ruggles reveals his understanding of the problems that may jeopardise the happiness of young couples.

MacMurray gives a strikingly convincing portrayal of the cock-sure, ambitious, likeable fellow who thinks love is a sideline to a career, and beautiful Irene Dunne is appealing and sympathetic as the woman who breaks her heart trying to make him realise that he is throwing away the best things in life.

When it is almost too late, MacMurray makes a desperate bid to regain the respect and love of his wife and son, and the picture builds up to a tremendous climax when we see him battling to achieve the ambition by which he hopes to redeem himself in their eyes. The suspense is tremendous, for it seems that he cannot achieve the dual objective—one must be sacrificed—but a poignant ending shows him facing a defeat mixed with triumph.

"UNION PACIFIC" HEADS PARAMOUNT GROUP

Several Technicolor Subjects in Forthcoming Production Schedule

PARAMOUNT'S new series of Trade shows which has been launched with the opening of spectacular "Union Pacific," represents the advance guard of the company's big programme of specials which are now being delivered from Hollywood and British studios.

The European première of "Union Pacific," Cecil B. DeMille's great railway epic, takes place at the Plaza on Friday, May 26. The film is claimed to be a mighty dramatisation of the forging of the iron band which linked two oceans, and which proved one of the most stirring achievements in the history of American courage and endeavour.

In this production, it is stated, DeMille grandeur is combined with intense human drama and the story is richly infused with every human passion and emotion. As thousands of brawny arms urge forward the steel sinews which spanned a continent around them swirl the amazing intrigues set in motion by men with a greater regard for their bankroll than for their country. Forbidding Nature places gigantic obstacles in their path and war-like Indians beset them.

In the star rôles Barbara Stanwyck and Joel McCrea are said to give the outstanding performances of their career. Miss Stanwyck has a rôle different from any she has previously played and McCrea makes a figure of towering strength of Jeff Butler, the sturdy and handsome trouble-shooter, whose resolute courage battles down every kind of opposition.

Outstanding Cast

"Union Pacific" again demonstrates DeMille's ability for perfect casting. Robert Preston, as McCrea's rival, ably acquits himself in a big rôle; Akim Tamiroff is terrific as the hard-as-nails railroad guard, and Lynne Overman is admirably suited to his part of a frontiersman with a gift for glib wisecracking.

Others brilliantly outstanding in a cast which includes thousands of atmosphere and small-part players are Brian Donlevy, Anthony Quinn, Evelyn Keyes, Stanley Ridges, Regis Toomey, J. M. Kerrigan and Francis MacDonald.

This latest DeMille subject has been a tremendous success throughout the States. From all parts of the country reports are coming in of the enthusiastic ovations which it is receiving.

Triple World Première

The tremendous send-off in the State of Nebraska, where the film was shown concurrently in three theatres, brought 500,000 inhabitants to the city from outlying districts—almost doubling the local population, and seven companies of the National Guard were called out to keep order.

Thirteen thousand persons paid $2.75 for admission at the triple world première at the Omaha, Orpheum and Paramount theatres. At Los Angeles the Paramount did the equivalent of a whole week's business in the three opening days.

Similar successes are reported from Salt Lake City, and at Denver the Denham Theatre produced 200 per cent. of a normal week's take. Throughout the States similar reports are coming in day by day where "Union Pacific" is leaving every other theatrical attraction miles behind.

"Grand Jury Secrets," a terrific action drama, and "Invitation to Happiness," an elaborately produced picture, are described on this page.

Mighty "Beau Geste"

The stirring theme of brother-love which will be remembered in the silent version of the film is developed in "Beau Geste" which is now being made ready for presentation.

Major P. C. Wren's famous story has been filmed on a tremendous scale in the Arizona desert with hundreds of horsemen and extras portraying the French Foreign Legion troops and Arab rebels. William A. Wellman is putting final touches to the direction.

The leading rôles are played by Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy, J. Carroll Naish, Donald O'Connor and James Stephenson with Susan Hayward in the only leading feminine rôle.

Frank Lloyd's mighty "Ruler of the Sea" is now well advanced and scenes with Douglas Fairbanks, Jun., Will Fyffe and Margaret Lockwood, who play the leading rôles, are highly praised. The picture tells of the glorious days of sail and the march of steam navigation culminating in the modern ocean greyhound.

Soon to be presented in this country is Ellen Drew's new film, "Geronimo," a thrilling drama based on the true history of the Indian chieftain who spread terror throughout the south-western States in the late 19th century.

With Miss Drew are Preston Foster, Andy Devine, Ralph Morgan and Gene Lockhart. The famous Chief Thundercloud portrays the redoubtable Geronimo.

DeMille Technicolor Film

Now preparing for the screen is the next Cecil B. DeMille film, "Royal North-West Mounted," a drama of the famous force which carries the King's Writ across the Dominion, to be filmed in Technicolor with the scenery of Canada's mountains and plains as its background.

Another Technicolor subject of outstanding importance is the new full-length cartoon feature, "Gulliver's Travels," produced on a lavish scale at the new Fleischer studios in Florida.

Rudyard Kipling's immortal story, "The Light That Failed," is another outstanding production which will be completed within the next few months. William A. Wellman is director and Ronald Colman has the chief rôle of Dick Heldar with Ida Lupino playing opposite.

"This Man in Paris"

Shortly to be presented in this country is the newspaper film, "This Man in Paris," the eagerly awaited sequel to the sparkling "This Man is News"—one of the most successful British films ever made. "This Man in Paris" has the brilliant team of Barry K. Barnes, Valerie Hobson and Alastair Sim in the leading rôles, and David MacDonald as director.

Anthony Havelock-Allan is the producer and the story is by Roger MacDougall and Allan MacKinnon, as was its predecessor.

Also from a British studio is the forthcoming film version of the world-wide stage success, "French Without Tears," directed at Sound City by Anthony Asquith, with Mario Zampi as producer.

Ray Milland and Ellen Drew have the leading rôles, with a brilliant supporting cast which includes Janine Darcey, Jim Gerald, Guy Middleton, Roland Culver, Kenneth Morgan, May Agate, and Margaret Yarde.

Zampi's Next

To follow "French Without Tears" Mario Zampi will direct and produce "Live and Let Live," a hilarious, boisterous comedy with Douglas Wakefield, England's favourite comic, in the lead.

Ray Milland's next production after "French Without Tears" will be "Untamed," a Hollywood production in Technicolor, with Akim Tamiroff and Patricia Morison in the principal supporting rôles.

Following "Untamed," Akim Tamiroff is scheduled for a rôle in the forthcoming "The Way of all Flesh." Fay Bainter has been cast for one of the chief supporting rôles.

Frank Borzage has been signed to direct "Disputed Passage," which will have Dorothy Lamour, Akim Tamiroff and John Howard in the leading rôles.

The Paramount studios are now at work on "Dr. Cyclops," a "mystery" subject. In view of the story innovations it contains, nobody outside of the studio has been furnished with advance details of it. "Dr. Cyclops" is being produced in Technicolor by Ernest Schoedsack, and the title-rôle is being played by Albert Dekker.

The famous comedy-thriller, "The Cat and the Canary," is now in an advanced stage of production with Bob Hope, Paulette Goddard, Gale Sondergaard, John Beal, Douglas Montgomery, and Elizabeth Patterson in the principal rôles.

Another subject offering ideal possibilities for Technicolor treatment is "Aloma," Dorothy Lamour is in the leading rôle, a fit follow up of her work in "Her Jungle Love" and "The Jungle Princess."

Big Future Programme

Paramount's great production programme also includes important pictures for Bing Crosby, who will make "Road to Mandalay," with Dorothy Lamour and Bob Hope in the supporting cast; "Are Husbands Necessary?" with the team of Madeleine Carroll and Fred MacMurray; new J. Edgar Hoover story, "Women from Hell," and Claudette Colbert's next special production.

Other big films now in the initial stages of production are "The Amazing Marriage," with Barbara Stanwyck and Melvyn Douglas together for the first time; "Every Day is Sunday," with Gladys George and Susan Hayward—a dramatic story of mother-love and sacrifice—by Henry Hathaway; "Danger Signal," Patricia Morison's new picture, and "Shepherd of the Hills," another big Technicolor production and a film version of sensational medical disclosures contained in the story, "Triumph Over Pain."

Friese-Greene Jubilee

BRISTOL'S PROTEST AGAINST PARAMOUNT'S PROPOSED EDISON SUBJECT

PLANS for the celebration of the jubilee of the invention of kinematography were discussed at a meeting of the Bristol Friese-Greene Jubilee Memorial Committee at the Council House, Bristol, at which Col. E. W. Lennard, Sheriff of Bristol, presided.

After the meeting the following cablegram was sent to Paramount in America:—

"Reported you making kinema jubilee picture featuring Edison inventor of kinematography. Edison wrote Royal Photographic Society, Great Britain, 1926, that the real inventor was W. Friese-Greene, Bristol, England, who spent £10,000 and died worth 1s. 10d. His master British patent of June 21, 1889, acknowledged by the American Courts as having world priority. Friese-Greene's life would make the best sellers. Am writing."

This was signed by the chairman, Col. Lennard.

At the meeting a letter was read from the inventor's son, Claude Friese-Greene, of Elstree, saying that it was his intention to endeavour to put the matter correct with regard to the credit that was due to an Englishman and England for the invention of kinematography.

Celebration

The meeting decided to hold a luncheon on June 21 at Bristol, at which the Lord Mayor will preside, and to which leading members of the Industry will be invited. At that lunch a scheme for a national memorial will be launched.

The committee also hope to borrow the Friese-Greene section of the late Will Day's collection for exhibition at Bristol Museum and Art Gallery.

Herbert Wilcox has also been approached with a suggestion for the production of a film of Friese-Greene's life.

Arrangements have been made with the B.B.C. for a broadcast talk to be given on the life of the inventor.

The Memorial

What form the actual memorial will take has not yet been decided; it is thought that part might take the form of scholarships to the Bristol University for students at Queen Elizabeth's Hospital, Friese-Greene's old school. There would also be some sort of public memorial.

George Pugsley, of the Orpheus, Bristol, who is a member of the committee, has arranged for a memorial plaque to be placed in the foyer of that theatre. This he will erect at his own expense, and he hopes to have it ready before the inaugural luncheon in June.

The idea is to make the memorial a national matter, and the various sections of the film Industry will be invited to co-operate. The Bristol and West of England branch of the C.E.A. is represented on the committee by the chairman, F. G. W. Chamberlain, the treasurer, G. H. Blackburn, and the secretary, S. W. Savery.

SUGGESTED 10-YEAR BAR FOR SUB-STANDARD

Manchester Proposal to Restrict Free Shows

A RESOLUTION to be submitted to the General Council, which would prevent feature films being shown on sub-standard stock for ten years after release was passed at the meeting of the Executive Committee of the Manchester branch C.E.A. last week. A. Peel, presided.

Branch to Handle Rating Appeals

SHEFFIELD HAS OWN EXPERT

IT was one of the lightest agendas for many months at the monthly meeting of the Sheffield branch on Friday. Friday, instead of Wednesday, for the last two meetings, appears to have improved the attendances.

The CHAIRMAN, Coun. Harold S. Gent, said that based on the last meeting, when Mr. Walls had suggested getting in touch with Members of Parliament regarding the film tax, three Sheffield M.P.s had been approached, and Sir Geoffrey Ellis had promised to give the matter consideration.

Coun. Gent added that he and A. R. FAVELL had interviewed W. W. Boulton—the talk had lasted 90 minutes—and the M.P., as a result, had written to Mr. Cruikshank. The reply was that similar representations had been made by the film Trade and the Chancellor of the Exchequer was now considering the details carefully.

In regard to the statements regarding film wastage, the Chairman said he had examined their findings and had found them very near the mark.

Assessments

On the question of revaluation of kinemas for assessments, a matter brought up at the branch previously, the SECRETARY, as instructed, had written to all members and 28 had replied stating that they wished to participate in a co-operative scheme in which the branch had its own valuer to protect their interests.

The SECRETARY said he had no doubt that at least 75 per cent. of the members would join the scheme.

Free Screen Publicity

The question of kinemas' screens being so much utilised for slides, etc., for charitable organisations arose out of a further appeal being made from the local secretary of the Earl Baldwin Appeal, asking for slides to publicise house-to-house collections.

The SECRETARY said he had written pointing out that already in January a collective effort had been made at all kinemas. A further letter had been received stating that managers had been visited individually.

D. C. WALLS said the lady in question had visited him and he had referred her to the branch meeting.

The CHAIRMAN told of being approached and he had stated what had been done previously, and an expression of regret that this had been overlooked was made by a leading personality of the fund.

The CHAIRMAN expressed his objection to the "back-door" method of approaching managements individually when it was a branch matter. It was agreed that the matter lie on the table.

The SECRETARY said in regard to an appeal on behalf of the Sheffield Children's Holiday Appeal Association, he had made use of the standing branch rule and pointed out that the list of charitable organisations to be assisted was compiled early each year.

Mr. WALLS suggested that the list be reviewed again, and then all members circularised with details.

Coun. HERBERT OLIVER and PERCY TOOTHILL were congratulated on recent presidential honours in other spheres.

Free shows were described by the CHAIRMAN as an unfair form of competition which warranted serious action being taken to prevent the extension of the evil. Feature films shown at these free shows were often British productions, some of which had been released on sub-standard stock before contracts with kinemas for the same pictures had matured. In this way damage was done to the proprietors of theatres which had booked the films.

A. PEEL proposed, and J. MATHER seconded, a resolution which will be put forward as a notice of motion to appear on the agenda at the next General Council meeting, worded as follows:—

"That the association insist on a clause being inserted on the renters' feature contracts prohibiting the use of feature subjects for sub-standard stock for a period of ten years after release date and for short subjects a period of not less than two years."

N.A.T.K.E. Handbill Criticised

Exception was taken by the Executive Committee to a handbill issued by the Manchester branch of N.A.T.K.E. advertising a meeting of kinema employees. This was worded in a manner which, it was thought, was not in good taste.

It was resolved to send a letter to Mr. O'Brien pointing out that such language as had been used could only have a bad effect and might seriously jeopardise the present negotiations for an agreement between his union and the branch.

New Clauses in Licences

H. NEWBOULD reported the result of a deputation of exhibitors who waited on Superintendent Hogg to voice objections to a new clause in the Lancashire county area kinematograph licence, respecting the employment of firemen. Exhibitors contended that the firemen should be permitted to undertake other light duties provided they were within the building where they were employed. H. LITTLER submitted a copy of a letter which he had sent to Superintendent Hogg, summarising the points put forward by the deputation.

Members of the committee were strongly of the opinion that when additions were proposed by licensing authorities notice should be given in advance to licensees so that they might have an opportunity to lodge objections to any clause that appeared irksome. In such cases a solicitor should be employed to lodge formal objections.

It was agreed the subject be ventilated at the branch half-yearly meeting.

Poster Advertising

On the subject of discontinuance of advertising on outside hoardings J. J. MCCRACKEN mentioned that Blackburn exhibitors intended to make the experiment for six months, commencing in June. He would report the result in due course.

The information was communicated that in certain other districts exhibitors were proposing to discontinue poster displays on hoardings.

G.C. Business

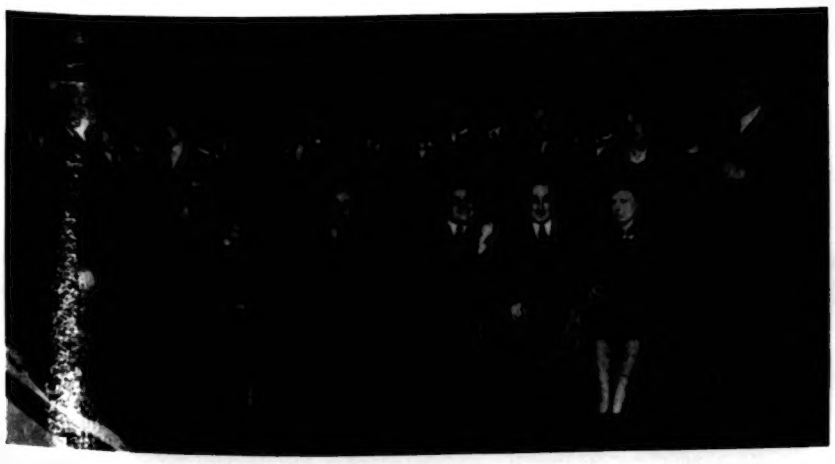
Proceedings of the last General Council meeting were reported by J. MATHER.

Giving a report of the General Purposes Committee, A. PEEL said the principal item discussed was the controversy between the association and the newsreel companies which supplied newsreels to the B.B.C. for television purposes. It was imperative, added Mr. Peel, that the association should use every possible means to put a stop to this practice, which was most unfair to kinemas where the particular newsreel was shown.

Pre-releases

Once again summer seaside pre-releases was raised. The CHAIRMAN said that three new pictures had already been Trade shown at Blackpool to exhibitors trading in seaside towns, with a view to summer pre-releases being arranged.

The question was thoroughly ventilated but no resolution was moved.



Arthur Dent seated in centre with group of exhibitors at the Forum, Liverpool, following the Trade show of JAMAICA INN (Associated British). On each side of him are Noel Cricket A.B.P.C. salesman and Arthur Sydney, Liverpool branch manager

Patrons Overfed with Screen Propaganda

D. BENJAMIN

GROWING IMPATIENCE STRESSED AT SUSSEX

Plan to Stop Nuisance

THE growing impatience of kinema patrons at the too frequent showing of advertising and propaganda matter was mentioned at the monthly meeting of the Sussex C.E.A.

Eventually it was decided to seek some means of dealing on a properly co-ordinated basis with the large number of applications that are received for free publicity on behalf of national and charitable efforts of every kind.

After a full discussion in which the need for freeing the screen of a good deal of this publicity was emphasised, it was finally agreed to defer the matter to the June meeting with a view to considering concrete proposals which, it is hoped, will be brought forward by the members.

DAN BENJAMIN (chairman), who presided, said that requests to show slides and trailers or posters, for all sorts of efforts, had become so heavy that he thought exhibitors should come to some agreement among themselves in dealing with all these demands.

Emphasising that exhibitors were always anxious, wherever possible, to assist deserving causes—and he had no doubt that this assistance would still be forthcoming—Mr. BENJAMIN said that some definite plan would have to be formulated. For example, if an exhibitor were showing slides or a trailer for National Service, he thought that the free publicity he was giving should be limited to that one thing—and so on.

Even in the case of National Service, continued Mr. Benjamin, the newspapers were paid for their advertisements, whereas the kinemas were expected to give their screen without payment. And when the Chancellor of the Exchequer had the chance to help exhibitors by making a slight concession in Entertainment Tax he did something that was the very reverse—he just gave the exhibitor a "kick in the pants."

RANDOLPH E. RICHARDS: The screen is what we sell to the public and we can no more afford to give that away to the extent we are doing to-day than the grocer can afford to give away his sugar. We cannot begin to keep pace with requests.

HERBERT SHANLY said that owing to the annoyance caused by the large number of flag days the number had to be limited. He agreed that exhibitors ought to limit the number of appeals to which they lent their screens and thereby avoid considerable overlapping.

That the public are annoyed by this continual screen propaganda was mentioned by Louis Carr and other members, one of whom quoted an instance where he had overheard the remark: "What, more of this stuff; when is the programme going to begin?"

R. H. AINSWORTH mentioned that it had been a custom over many years to assist the appeals of various local hospitals.

DAN BENJAMIN agreed that there was every desire among exhibitors to help their own local hospitals, but at the same time the line had to be drawn somewhere.

"We have made our screens so cheap," he declared, "that there is no compunction felt in asking us for this service."

Free Show Action

A welcome change of attitude on the part of the General Council in regard to free shows, which have been the subject of strong protests from the Sussex branch, was commented upon following a report by Herbert Shanly, one of the delegates to General Council.

Mr. SHANLY said that specific instances of free shows sponsored by big firms having been brought to notice, the General Council were approaching these firms direct and pointing out the unfair competition to the kinemas. There was no longer the attitude that nothing could be done.

Satisfactory Accounts

An encouraging financial report was presented by the Secretary (ARTHUR DANIELS), showing that, in addition to about £50 on current account, the branch also has substantial invested funds.

Annual Cricket Match

Consideration was given to the proposed arrangements for the combined annual outing of the Sussex and Portsmouth branches, which is to be at Littlehampton, on Tuesday, June 20.

The arrangements include the annual cricket encounter between the two branches for the challenge cup presented by the "Boys on the Road."

The members learned with deep regret of the death of Jack Chester, a popular figure in the Sussex territory and a regular attender of the annual outings since they were instituted.

Reginald Briggs represented the Sussex branch at the funeral, and it was resolved to send a letter of condolence to the family.

Emergency Arrangements

There was a discussion *in camera* of emergency regulations likely to come into force in the area.

With a view to co-ordinating arrangements with the Kent branch, it was agreed that a joint meeting should be held in London, Sussex to be represented by Dan Benjamin (chairman), Randolph E. Richards and Reginald Briggs, with the Secretary (Arthur Daniels).

HIGHER COST OF FILMS

Manchester Question on Insurance Coverage

Owing to the incidence of the new tax and the threat of a possible higher cost of film the question of fire insurance in connection with films being adequate to cover loss was raised, and it was thought advisable that members should be reminded that the present time might be opportune to look into this and ascertain if their present cover was sufficient.

The CHAIRMAN referred to the monthly luncheon which was held in London on the same day as the General Council meeting. There had been occasions when General Council meetings were hurried so that delegates could attend the luncheon.

It was proposed by T. S. DAWSON, seconded by H. JACKSON, and resolved that a letter be sent to the secretary of the luncheon club requesting that the luncheon be held at a date that did not clash with the General Council meeting.

"Honest Film Stuff"

NOVELIST ADDRESSES HULL BRANCH AT GRIMSBY

OUTSPOKEN views on the films and the kinema Industry were voiced by Miss Naomi Jacob, the well-known authoress, in a brief address to members of the Hull and Grimsby branch of the C.E.A., when they met at the Yarborough Hotel, Grimsby.

This was the first occasion that the Hull members had come to Grimsby for a meeting of the branch and they were entertained to lunch by the Grimsby members, C. Clow, of Grimsby, presiding.

Miss JACOB said that the kinema had as much influence on the life of this country as the Press; she prayed that that influence would be better used by the kinema than it was by the Press, particularly those sections of the Press which manufactured war scares.

Faking in Business

It was inevitable that there must be some faking in business to-day, particularly when business was highly commercialised. Even her own books were boosted always as the best thing she had ever written.

"The only thing is, let us try to have good stuff to sell, let us have honest stuff to sell," she said.

She appealed to producers to give the public bits of life, not to hold the mirror up to life and allow one angle to be distorted at the expense of another angle. In conclusion, she would suggest that C.E.A. might signify "Cherish every aspiration," for if their aspirations were good their admiring public would support them.

R. C. FREEMAN, in thanking Miss Jacob pointed out that attempts had been made to give the public the best, but the public did not always appreciate this. They did not want highbrow films, they wanted entertainment.

Miss JACOB suggested that the films, like the novel, could be educational, and she was convinced that there was still a lot of idealism in business.

After the luncheon, Mr. CLOW, on behalf of the Grimsby members, extended a welcome to their Hull colleagues and expressed the hope that that gathering would be the first of many similar ones, a sentiment which was supported by T. D. BELL (Cleethorpes).

Responding, J. L. RICHARDSON said that such gatherings helped to promote a better understanding among the members, which would not only benefit them but would benefit the general public as well.

WALLACE ROCKETT, Sheriff of Hull and hon. secretary of the branch, said that in his opinion the gathering would result in a better relationship between the members; as secretary, he had always deplored the fact that more Grimsby members had not found it possible to get across to the meetings at Hull.

Need for Unity

"We are all working for the betterment of the exhibitors' side of the business and there never was a time in the history of the Industry when it needed more shoulder-to-shoulder work than to-day," he said. "If we stand together and work amicably then we shall achieve something worth achieving."

L. F. BROOK (M-G-M) responded for the renters.

TAX DEPUTATION

CHANCELLOR PROMISES EARLY DECISION

Impressed by Evidence from all Sections

MAIN POINTS OF CASE STATED BY D. E. GRIFFITHS

THE most representative deputation which the Trade has ever appointed to meet a Cabinet Minister attended the House of Commons on Thursday, May 18, to submit the Industry's case against the taxes on kinematographic film contained in Sir John Simon's Budget.

The deputation was received by Sir John Simon, who, at the conclusion of the interview promised to consider carefully the representations made by the deputation. Any Government amendments proposed to be introduced into the Finance Bill will be brought forward as early as possible.

D. E. Griffiths, who led the deputation, made a general statement, briefly summarising the submissions of the seventeen sections represented. Other speakers were: Sir Gordon Craig (newsreels), R. P. Baker (producers), Kay Harrison and Major Klein (colour), F. Hoare (sub-standard), E. J. Hinge (exhibitors), G. Elvin (labour), C. Fennell (news theatres), and A. Williams (trailers and advertising).

Chancellor's Promise

The Chancellor, who was supported by Treasury and Customs and Excise advisers, agreed that the Industry was one of great complexity, and assured the deputation that he would study the documents submitted and arrive at a decision as early as possible in order to clarify the situation.

Mr. Griffiths told a KINE. representative that he felt that the Chancellor was particularly impressed with the documents presented and the representative character of the deputation.

Mr. Griffiths's Statement:

The matter that we are here to discuss is one of vital importance to the British film Industry, to its thousands of employees and their dependents, and to the public at large.

We appreciate the personal interest you have taken in the matter and the opportunity you have provided to discuss it.

Every section of the British film Industry is represented at this meeting. The Industry has never before been so comprehensively represented, nor has it ever been so united in any problem.

The British film Industry is a large and complicated organisation. It represents many millions of pounds of invested capital, employs an army of loyal workers, and provides some 23,000,000 people weekly—approximately half the population of Great Britain—with wholesome and inexpensive entertainment.

Sectional Effects

Mr. Griffiths then explained briefly the viewpoints of the seventeen sections represented. He maintained that in regard to:

(1) Film producers, the Excise tax would deal a death blow to voluntary production;

(2) Renters, the already inadequate supply of British and foreign pictures would be drastically curtailed by both the Import and Excise duties;

(3) Exhibitors, many kinemas would have to close if further curtailment of product resulted. This section could not pass the tax on to the public.

(4) Kinema technicians, 80 per cent. of whom were unemployed; the taxes would lead to a further reduction of employment in studios and laboratories;

(5) Laboratories, less work in processing films would result. The disbandment of technical workers would have serious consequences on the whole Industry;

(6) Newsreels, these must cease if the duties remained in force;

(7) Short films producers, they were at present carrying on only with the utmost difficulty and an additional burden would mean that the valuable social and educational side must cease;

(8) Newsreel theatres, these must close;

(9) The Excise and Import taxes would prevent colour films from being made or printed;

(10) Specialised theatres whose value was cultural could not operate in face of the proposed Import duties;

(11) Trailer producers and advertising films, the business would be seriously threatened;

(12) Studio owners, great enterprise and courage had been shown to provide opportunity for production. Their position was at present serious, and if the tax became law no improvement in their position could take place;

(13) Importers and exporters, this group worked on a very small margin of profit and no latitude was left for any additional burden.

The Industry and the Nation

Having outlined these points, Mr. Griffiths said: The film Industry was one on which millions of people depended for their relaxation and enjoyment. The country looked to the further development of the British film Industry to strengthen the bonds of Empire and to promote the friendship of English-speaking nations. It was a service that the country can rightfully expect from the film Industry, and one which no one had the right to withhold. It was also an Industry that can be of inestimable value in national defence.

In placing burdensome taxation on kinematograph film, a tax was being placed upon the creative talent of the nation. It would be preposterous to propose that the publishers of books and newspapers should be taxed out of existence. It was equally unthinkable that motion picture film should be so taxed.

It was axiomatic that no direct tax should be applied whose incidence, both social and economic, had not been studied with meticulous care in order to avoid unwarranted hardships and uneconomic consequences. That such study of the proposed film taxes has not been made is apparent in our presence here.

Deputation Personnel

The deputation was composed as follows:—

Film Producers Association: R. P. Baker, G. Smith, A. Korda, N. Kearney; Studio Owners: R. P. Baker, H. George; K.R.S.: D. E. Griffiths, S. Eckman, F. W. Baker, F. Hill; C.E.A.: E. J. Hinge, Coun. H. Mears, A. W. Jarratt, W. R. Fuller; National News Theatre Association: C. Fennell; Specialised Theatres: Marquis de Casa Maury; Newsreel Association: Sir Gordon Craig, W. J. Gell, N. Kearney; Substandard Cinematograph Association: F. Hoare; Association of Short Film Producers: H. Bruce Woolfe; Realist Film Producers: E. Anstey; Trailers and Advertising: A. Williams; Association of Cine-Technicians: G. Elvin; Laboratory Companies: S. F. Ditcham, E. G. Roy; Colour Films: K. Harrison (Technicolor), Major Klein (Dufay-Chromex); Film Importers and Exporters: E. Klein; Advertising and Industrial Film Association: F. Hoare; British Short Film Makers' Society, Ltd.: H. Shepherd; Publicity: H. Adley.

A. TAYLOR

ARTHUR TAYLOR'S WORK RECOGNISED

Gift of £270 from Branch Members

Arthur Taylor's 20 years' service as Secretary of the London and Home Counties Branch has been marked by the presentation of 100 guineas from the branch itself and £165 contributed by members.

The presentation was made by Major Gale at the half-yearly luncheon following the presentation to the past chairman, T. France.

In his speech Major Gale spoke appreciatively of the work which Mr. Taylor had done, and his readiness to help on all occasions. He had been of inestimable value to the branch. Chairmen and vice-chairmen came and went, but the secretary served continuously, and Mr. Taylor had served them well.

The speech in which Mr. Taylor thanked the branch and the members was a model of quietly restrained eloquence. He had not hitherto found it difficult to speak to a gathering of celebrities, but this was an exceptional moment.

He thanked them all very sincerely and Mr. France in particular for having "mooted this excellent idea." His work had been helped by the officers of the branch and the executive committee, and he thanked Mr. Fuller and Mr. Hare and the Trade Press for their help.

He was not unmindful of the honour bestowed upon him by the gift. He had endeavoured to serve the branch to the best of his ability. "I hope you will interpret my feelings when I say 'Thank You!'"

Trade Problems Reviewed by London Branch

HOPES FOR SETTLEMENT ON WAGE TERMS

A CONCISELY worded survey of the six months' work was given by A. S. Moss (chairman of the London branch) at the half-yearly meeting on Wednesday of last week. This and a talk on the proposed film taxes by E. J. Hinge (president of the association) and an explanation of emergency plans in case of war by Theo. H. Fligelstone were the main features of the meeting.

At the subsequent luncheon, when Thomas France (past president) was presented with a pair of diamond ear-rings for Mrs. France, and Arthur Taylor with cheques in recognition of 20 years' faithful service, an amusing speech was given by A. Reginald Stamp (chairman of the L.C.C. Entertainments Committee).

Mr. Moss's survey dealt with matters which had come before the Executive Council since the annual meeting.

Labour Discussions

On labour matters, discussions had taken place with labour organisations. The branch had felt itself compelled to resist an application for an advance in wage terms. Negotiations are still proceeding and in the near future it is hoped to have the conclusions confirmed by the Joint Conciliation Board. The Board had met twice during the period under review and he would like to pay a tribute to Sir Henry Davenport, whose chairmanship had been greatly appreciated by the Board.

Mr. Moss then referred to the E.T.U. strike and the way of dealing with law costs involved and upon Sunday opening. On this latter matter he expressed the hope that any members contemplating Sunday opening should first of all communicate with the branch secretary.

Other matters dealt with had been a project for the use of legitimate theatres as kinemas and the problem of free shows; upon these matters contacts had been made with the K.R.S.

L.C.C. Requirements

The L.C.C. had been very anxious regarding safety of children leaving matinée performances and had hinted that serious neglect might entail the refusal of a licence. Other matters discussed with the Council were the non-combustible screen and variety turns shown with "U" pictures. He appealed to members to exercise discrimination in booking turns to appear at kinemas where children were among the audience. With regard to the seating rule, Mr. Moss said that while members were loyally attempting to carry out this rule in the L.C.C. area there was no reason for its adoption in other areas. The committee would resist the extension and strengthening of such regulations in other areas.

The CHAIRMAN expressed his satisfaction that the King and Queen would be present at a performance in aid of the Cinematograph Trade Benevolent Fund. When the project of a World Film Fair was first broached the branch felt itself unable to give it support, owing to its effect upon exhibiting interests. It envisaged some such event as that now planned and hopes for its success and continuance in future years. Members would be interested to know that the branch sent a message to the King and Queen upon their departure for America and had received a reply of thanks.

Mr. Moss closed with tributes to his colleagues for their support.

Tax Repercussions

E. J. HINGE's talk on the tax situation outlined the activities which had been undertaken by the "United Front" Committee to present the hardships involved before the Chancellor of the Exchequer.

"When a tax is imposed," said Mr. HINGE, "those upon whom it falls look round to see who can be found to pay it. There would be an attempt to get the exhibitor to pay it, and he was unable to pass it on to the public.

They were also hearing from renters that one result of the tax proposals would be a diminution of the number of pictures which would be available and already there were indications that some renters were using the tax as a means of keeping rentals up.

The deputation which would meet the Chancellor would not lose sight of any way in which the tax would affect the exhibitor to his harm.

Major GALE also spoke on the effect of the tax proposals.

L.C.C. Official Talks on Licensing Policy

FRIENDLY RELATIONS WITH LONDON EXHIBITORS

FOLLOWING an outline by Theo. Fligelstone of the emergency instructions and the method of operating them, and a few questions, the meeting closed, and later members adjourned for lunch.

The toast of the London and Home Counties Branch was proposed by A. R. Stamp, chairman of the Entertainments Committee of the L.C.C., in a speech in which light banter was the main constituent.

His presence at that luncheon, he said, was an indication of the very friendly relations which existed between the branch and the L.C.C.

The talks which they had had together either resulted in compromise, no action, or something worse for somebody, but whatever had happened branch representatives had always extended the hand of comradeship in a manner which was typically British.

Difficult Problem to Face

As chairman of the L.C.C. Licensing Committee he had been called upon to face difficult problems, as they had. The power which he possessed he trusted he had not used arbitrarily, nor would he in the future. He endeavoured to respect exhibitors' rights; he had to remember that power carried responsibilities and rights carried duties.

Among his conundrums had been Mr. Fligelstone's request to assist the religious education of Stoke Newington by permitting a kinema to open next to a church. He had welcomed the co-operation of Sir Albert Clavering in an attempt to stifle propaganda in licensed premises. Sir Albert had helped him to keep Labour and Co-operative propaganda from undermining the public mind, and he had helped Sir Albert to thwart Conservative propaganda films.

Following a humorous interlude describing how negotiations were conducted between the Branch and the L.C.C., and mentioning Mr. Taylor as a genius for diplomacy. Mr. Stamp said he held the view that if no public risk was involved, it was never the duty of a licensing body to attempt to make life more complicated by the addition of rules and regulations.

Mr. Stamp then referred to his chairmanship of the all-in conference of local authorities, which he said was not, as had been hinted, a suggestion of his own fertile brain. He had made it clear at their meetings that any influence he had would not be exercised to secure uniformity of practice: it was essential in areas so different as the Home Counties that no attempt should be made at complete uniformity; and no independence of a council should be sacrificed.

In conclusion, Mr. Stamp complimented the branch on the astuteness of Mr. Moss as a negotiator as the exhibitors' K.C. He was direct, at times blatant; he placed his cards on the table and called a spade a spade. He knew what he wanted; he knew how to get it, and when he did not get his own way he took defeat with the courage of a sportsman. The branch had been, and was now, fortunate in its chairmen.

Mr. Moss possessed the note of light banter. Not long ago, if they had invited Mr. Stamp he would have brought a suit of armour and his own food-taster. He remembered Tommy France saying last year that Guy Fawkes ought to have crossed the river when he set out to destroy a certain building. Now, with experience of the Budget, he felt that his friend was wrong and that Guy Fawkes was on the right side of the river, but didn't make a good job of it.

Referring to Mr. Stamp's remark about putting his cards on the table, Mr. Moss said he always brought his own pack.

Guests Welcomed

He then welcomed their guests, mentioning by name Alderman S. Mussell, of the Surrey C.C.; Messrs. O'Brien and Willis, E. J. Hinge, Coun. Mears, W. R. Fuller, Norman Hart, "my opposition," Sir Albert Clavering, W. Quinton and Major Bell of the Kent branch, and N. A. Ayres, of Southern Midlands.

Abe Freedman then made the branch presentation to T. France, explaining that Mr. France had asked that their gift should take the form of a pair of diamond ear-rings for his wife. Mr. Freedman spoke of the many difficulties which marked Mr. France's year of office, and kept him busy away from home. He also read a letter from the branch officers testifying to Mr. France's valuable work.

T. France expressed his thanks for the gift in a characteristic speech.

FILMS COUNCIL MEETING YESTERDAY

Effect of the Budget Proposals Debated

The KINE. understands that the effect upon the Trade of the Budget proposals to place additional taxes on the Film Trade by an increase of the Import Duty and a new Excise Tax was expected to be placed on the agenda of the Films Council at a meeting specially called for yesterday (Wednesday).

The duty of the Films Council being to consider the manner in which the Cinematograph Films Act is operating, and to make recommendations and observations it may be thought that consideration of the Government's Budget is beyond its functions. As, however, the effect of the proposals would be to limit the supply of quota pictures and prejudice the making of shorts, the matter was felt to be within the competence of the Films Council to deliberate upon.

BUTCHER'S FILM SERVICE LTD.

PRESENT

"MUSIC HALL PARADE"

A screen play with a cast of

VARIETY'S MOST FAMOUS STARS

Directed by OSWALD MITCHELL

BILLY COTTON
AND HIS BAND
BRITAIN'S GREATEST BAND ENTERTAINMENT

FRANK E. FRANKS
THE NORTHERN COMEDY STAR

TOM GAMBLE
KEEPS YOU LAUGHING

The Famous Comedian
FREDDIE FORBES *with*
ANGELA BARRIE
in "CLOSE-UPS ON MARRIAGE"

HUGHIE GREEN
THE FAMOUS RADIO IMPRESSIONIST

EVE BECKE
THE CELEBRATED RADIO VOCALIST

BRITAIN'S ACE ACCORDEONIST
MACARI
and his
DUTCH ACCORDEON BAND

JACK STANFORD
The Dancing Fool

AUSTRALIAN MOTOR AIR ACES
DEFYING DEATH IN MID AIR

PERCY MACKAY'S ORCHESTRA

RICHARD NORRIS

GLEN RAYNHAM

[illegible]RNAUT Bros.
and
PATRICIA FAYE
in his famous
"[illegible]IRD COURTSHIP"

TRADE SHOW
CAMBRIDGE THEATRE
Thursday, June 1st
8.30 p.m.

3 JOKERS
KNOCKABOUT COMEDIANS

THE FILM THAT BEGS TO DIFFER · THERE AIN'T NO JUSTICE ·

LEEDS FEAR GROWTH OF "BANK NIGHTS"

Lively Debate on Competition and Unfair Trading

PROGRAMME CONTROL WANTED

THE new taxation, the running of competitions and the holding of bank nights, and the increasing competition of 16-mm. film were among the subjects discussed at the May meeting of the Leeds C.E.A. Branch. Blunt comment on the Government treatment of the Trade was a feature of the debate. J. X. Prendergast, York, presided over a good attendance.

At the outset the secretary, E. M. RUSH, read the following letter from C. H. Whincup:—

At a recent meeting the question was raised of the screening of 16-mm. films, particularly of features which are to be reissued to us on 35-mm. stock. At that time I was negotiating for "39 Steps" and "I was a Spy" reissues, and I obtained an assurance from G.F.D. that these would not be issued on 16-mm. stock, but to my surprise I have received a printed communication from the Leeds Film Institute Society giving details of film shows for the winter season 1939-40 to be held in the Chapter Hall of the Church Institute, Albion Place, Leeds.

Amongst the films to be shown are included "39 Steps," "Sabotage," "Owd Bob" and "Rome Express"—all films handled by G.F.D. I have spoken to their representative about this matter, and he fully endorses my own feelings and has promised to communicate with his head office immediately. He made the observation, too, that G.-B. have "39 Steps" and "I was a Spy" booked, so it is almost certain that they will object to any earlier screening on 16-mm. stock.

Mr. WHINCUP, supplementing his letter, expressed the hope that head office of the C.E.A. would be able to take some effective measures to stop this sort of thing. He expected, he said, that the renters would prevent the showing of these films on 16-mm. stock before first, second or suburban runs of the same films in the theatres.

HARRY HOPKINS: I think an action for breach of contract against the renter would lie. These screenings on 16-mm. stock are exhibitions to the public.

Mr. WHINCUP: Members of the Film Society are unlikely to go to the ordinary kinema to see these pictures when they know that they will be able to see them through the medium of their organisation.

It was unanimously decided to bring the question to the notice of the General Council at its next meeting.

For the Technicians

The SECRETARY directed attention to the Trade exhibition in connection with the Summer Conference at Blackpool, which would be open for pre-view on Sunday, June 25. It was hoped that as many technicians and projectionists as possible from all parts would attend on that day as the guests of the stall-holders. Arrangements were being made by R. V. Crow in his capacity as secretary of the exhibition.

Mr. Rush added that he would be able to arrange for motor coaches to leave various points throughout the Yorkshire area provided that early intimation was given of the numbers likely to travel.

HARRY HOPKINS said that this idea of inviting projectionists to see the exhibition was inaugurated at the Harrogate Conference and proved a remarkable success. To enable members of kinema staffs to visit the Exhibition was beneficial not only to them but to their employers. Exhibitors ought to encourage their operators to go, and might even pay their expenses for the day. It would not amount to a great deal, and in his view would be certainly well worth while.

The SECRETARY read a letter from C. P. Metcalfe, in which he quoted from the *Daily Mail* regarding a Gaumont-British scheme of competitions. If it was the intention to run competitions in the area, G-B would definitely be breaching the rule in Leeds regarding the offering of any inducements to kinema patrons.

Mr. METCALFE pointed out that Gaumont-British were members of the branch, and they should be warned that any such scheme which they sought to operate in Leeds would be a breach of the long-standing agreement between the Trade and the Leeds Watch Committee that no other inducements to the public to attend kinemas should be offered other than the legitimate entertainment.

Mr. METCALFE (G.-B.) informed the meeting that it was not the intention of his firm to run these competitions in Leeds.

"Inducements"

Mr. PRENDERGAST remarked that they seemed to be blowing hot and cold on this question of the offering of inducements to the public to patronise kinemas. It was only recently that Mr. Metcalfe had intimated that he would not hesitate to adopt bank nights in certain circumstances.

Mr. METCALFE: What I said seems to have given rise to some misunderstanding. I made it very clear that I did not want bank nights or any other foolishness of that sort, but that the C.E.A. to refrain from saying:

"You shall not have bank nights," unless at the same time they are going to deal with the problems which are giving rise to the proposals—the length of programmes, the running of variety, turns, etc.

It does not appear to be permitted to give a 3½ hour programme, another one may add an orchestra, a number of variety turns. If this is the case, nothing is in order. I can't for the life of me see how there can be any legitimate objection to another exhibitor seeking to attract business by running bank nights and giving prizes.

But I am not to be misunderstood on this question. I certainly don't want bank nights; I think they are stupid. At the same time, it is not difficult to imagine a case in which an exhibitor might be more or less compelled to do something of the sort in self-defence.

Quality

Mr. PRENDERGAST: I remember very well some time ago spending a day with Mr. Metcalfe considering what should be proposed for the new Films Act, and we decided that there ought to be a quality clause in it. We were abused right and left because of our proposal, but I see that recently E. T. Carr, on his arrival in New York, declared that the lack of a quality clause in the British Films Bill was responsible for a great deal of unemployment and for the fact that the bulk of the English studios were idle. If there is going to be no arrangement about the distribution of product, then in my view we should endeavour to use whatever means we have in our power to develop and to keep our businesses.

C. H. WHINCUP

C. H. WHINCUP: This matter was discussed in the General Council when Gaumont-British representatives were there, and there was unanimous condemnation of it.

Mr. PRENDERGAST: Then it merely means that the decisions of the General Council mean nothing.

Mr. METCALFE: It was referred to the Legal, Finance and Parliamentary Committee, although the question has nothing to do with the proper functions of that committee. I understand that no decision was reached.

I would point out that there is no rule of the Association regarding the matter, and that Gaumont-British are not breaching any rule in doing it. We can ask the General Council if they approve of what Gaumont-British are proposing to do.

If people persist in showing two "A" films on one programme, why should others not have bank nights? It is a very great pity that in our Trade we can't get down to a recognised standard of entertainment, below which no exhibitor will go.

If we cut out two "A" films on one programme, they will look bigger variety turns or go in for television or the running of bank nights. In my opinion it is a complete waste of time trying to tackle this question piecemeal.

Mr. PRENDERGAST: We are told that but for the stupidity of the independents the K.R.S. would have solved the question of two "A" films on one programme long since. There is no doubt that the remedy rests with the K.R.S.

Mr. HOPKINS: Bank nights were discussed by the Council and the question was "being dealt with." Since then we have been informed that a certain circuit has committed itself to the holding of bank nights, but later, I am told, they dropped the idea. The position seems complicated.

HORACE MASTERMAN (Dewsbury) expressed the opinion that this question, as well as the question of two "A" films on one programme, could not be separated from the question of competitions in kinemas. The man who found himself frozen for product had to resort to one or other of these devices in order to keep himself in business.

Mr. METCALFE: You will get a still further complication with television. I was one of a deputation which waited upon the Postmaster-General and the Assistant Postmaster-General on this subject. Although I am not at liberty to reveal all that took place I can say that the K.R.S. and C.E.A. committees are absolutely against bringing television into the kinema theatres. There is another complication.

Mr. HOPKINS: Certain theatres, I am told, have paid £250 for the very doubtful pleasure of televising the Derby. If that is good business, then I'm a Dutchman.

Mr. MASTERMAN: What we need is a joint organisation to deal with such problems.

Independent Groups

Mr. PRENDERGAST: In my view the formation of independent groups within the C.E.A. is essential. Until we do this we shall get nowhere.

Mr. Mitchell (G-B): Is the object encirclement?

Mr. Prendergast: No, an axis. (Laughter.)

W. GREENWOOD: All these things seem to me to come under the head of unfair competition. Are we as an Association trying to solve the question of what is fair and what is unfair?

Mr. PRENDERGAST: We have to-day a further complication in the fact that Government interference is playing havoc with us. The running power of our Industry on the exhibition side is 2½ per cent., and the Government are now taking out another 2 per cent.—so we are left with a ½ per cent. to carry on with.

Some sort of organisation of independents is essential. That is becoming increasingly evident.

Reporting on the last meeting of the General Council, Mr. HOPKINS said that there seemed to be a wide divergence of opinion on the question of television. He was told that £15 was paid for the reproduction of a newsreel in television. That seemed a very small sum to accept for something that was causing grave dissatisfaction throughout the Trade. It was really the same problem as the showing of pictures on the 16-mm. stock—the showing of their product in another medium.

A.B.P.C. AT BIRMINGHAM

New Birmingham offices of Associated British Picture Corporation, at 59-63, John Bright Street

OPPOSITION TO TELEVISION

Leeds C.E.A. Continued

Electric, Halifax, Modernised

The Electric, Halifax, was opened on Monday afternoon after being completely modernised to the design of W. E. Trent, F.R.I.B.A., the Gaumont-British architect.

Among the improvements is an attractive new frontage carried out in vitrolite with the name of the theatre carried by a 20 ft. high projecting fin. New seating and ventilating equipment have been installed, the lighting brought up to date and R.A. Dynasonic sound equipment installed.

Frank Bradley, who has been in Halifax for four years, will continue to manage the Electric.

E. MANN KILLED IN ACCIDENT

Big Gathering of Trade Personalities at Funeral of Pathe Secretary

It is with regret that the KINE. announces the death of Edward Mann, secretary of Pathé Pictures and Pathé Equipment, Ltd., as the result of injuries received when he was knocked down by a motor-car at Five Ways Corner, Hendon.

Mr. Mann had just left the Associated British Sports Club at the junction of Watford Way and Hull Lane and had been talking to G. H. Gaunt, secretary of the Corporation. Mr. Gaunt crossed the by-pass to catch a bus and Mr. Mann was following when he was knocked down.

The news of the tragic death of Mr. Mann came as a great shock to the Trade in which he had been a popular figure for over 20 years, starting with the old First National organisation in Oxford Street as assistant secretary. When the First National-Pathé merger occurred he went over as Mr. Fletcher's assistant and became secretary upon the former's death. During his long association with Pathé his attractive personality had won him a wide circle of friends, among whom he was greatly respected. The KINE. joins with Mr. Mann's former associates in the many expressions of deep sympathy tendered towards his widow and family, consisting of two daughters and a son.

At the inquest on Tuesday at which a verdict of accidental death was returned, the driver of the car, Geoffrey Norman Becket, of Bromfield Lodge, Green Lane, Edgware, said that he swerved to avoid Mr. Mann, but he walked straight into the side of the car.

Thomas Mann, of Barnett, said that his brother had always been careful when crossing the road, as he had had a previous accident.

The Trade was largely represented on Wednesday both at the funeral service which took place at St. Albans Church, North Finchley, and the interment at Kensal Green Cemetery.

Among those present were W. J. Gell, managing director of Pathé, Arthur Dent, director of Associated British, R. Clark, representing John Maxwell, G. H. Gaunt, secretary of Associated British, F. D. Bowden, director of Pathé Equipment, F. Watts, A. E. Andrews, P. J. Hammond, T. Ebling, W. Brewer, Miss Scrimgeour, Charles Fenson, W. H. Locke, Miss Stace, W. K. Harvey, of National Screen Service.

Good Friday Charity Fees Ultra Vires

H.Q. ADVICE TO NOTTS AND DERBY

PROPAGANDA and advertising films were regarded with considerable concern by the members of the Notts and Derby Branch when they met last week.

Members of the Notts and Derby branch discussed propaganda and advertising films when they met at Nottingham for their monthly meeting last week.

The SECRETARY raised the matter when he reported a further application for showing of small trailer films, but having regard to the recent discussion in London when it was proposed to form a Central Committee for this purpose to prevent overlapping, which he understood had not met with general approval, it now became necessary to deal with the matter locally.

A committee of seven, headed by the Chairman, was appointed, and it was agreed that all members of the branch who receive applications for showing slides or films should first place the application before this committee for advice.

A Labour Question

The SECRETARY reported that unwarranted action had been taken against certain of Sam Graham's houses, the walls had been plastered with handbills, which was contrary to the agreement entered into with the N.A.T.K.E. It was unanimously decided that a full meeting of the Conciliation Board be called for May 24 and that Mr. O'Brien be urged to be present.

Free Political Shows

It was stated that a letter had been sent to the General Secretary for the question of Conservative Party free shows to be placed on the agenda of the General Council meeting. A letter had been received from Mr. Fuller, and H. Elton had also seen Mr. Fuller, and it was not considered advisable to proceed further on the lines indicated.

Sunday Trade Shows

Letters were read from the K.R.S. and from the Sheffield and Birmingham branches regarding Sunday Trade shows. The K.R.S. intimated that the information was being circulated to the members and the two branch letters stating that they were definitely opposed to Sunday Trade shows.

Promises Not Fulfilled

H. ELTON, who is on the council of the C.T.B.F., regretfully pointed out that a number of members who had commenced the payment of a levy had since dropped out, and asked that it be noted in the minutes as a request to all members to continue their annual subscription to the fund.

On the instruction of the meeting it was resolved that the attention of members be drawn again to the collecting box scheme for staff contributions.

Good Friday

J. DREW, reporting on the last General Council meeting, said that the association solicitor had advised that the grant of Good Friday licences conditional upon a charity contribution was *ultra vires*. If an exhibitor is approached before the licence is granted then, of course, it does not become a condition on the licence and would not be considered *ultra vires*.

Managers' Hours

Mr. DREW, continuing, said that a communication was received from the Ministry of Labour concerning the hours of managers. Further meetings of the subcommittee are being arranged with all concerned so that the question could be reviewed in all its aspects and if possible a scheme to shorten the hours introduced, where the complaint is justified.

Licence Conditions

The proposed new conditions by the Notts County Council on Licences for 1940 were again fully considered and it was ultimately resolved that the Secretary be instructed to notify the Notts C.C. that the members have no objection to the proposed conditions but that the association would appreciate consultations on the method of application.

A.R.P.

It was reported that full instructions had now been received from London on A.R.P. and that the Secretary was proceeding to obtain some further information on the receipt of which a meeting would be called.

SETTING UP NEW RECORDS WITH GUN AND GUITAR

LONDON TRADE SHOWS:

CENTURY THEATRE, SOHO SQUARE, W1, **MAY 26th, 11 A.M. • 3 P.M. • 6.30 P.M.**

SCOTTISH C.E.A. TO REVIEW S.O.

Cinema Staffs and Policy in an Emergency

ATTENDANCE was disappointing at last week's monthly meeting of the Scottish Branch. Conduct of the business in the event of national emergency was the most important question discussed. J. Allan Buncle presided in the absence of H. W. Morton.

After the minutes of the last meeting had been adopted, JOHN R. TURNER (secretary) gave a report on the executive meeting and said there had been three applications for membership—the Gaumont, Alloa, the Cinema, Port Glasgow, and the New Cinema, Springburn (change of owner).

The A.R.P. Committee, Mr. Turner said, had submitted a report of a meeting they had held and recommended that an emergency committee be formed, to consist of six members from Glasgow, six from Edinburgh, four from Dundee and four from Aberdeen. That committee was now in the process of being formed.

Barring

The question of barring clauses had again been raised and a letter had been read from Mr. Fuller. The local committee dealing with the barring clauses were going to discuss the matter with A. Levy, solicitor for the Scottish section of the K.R.S. Mr. Levy had also sent a letter regarding charity entertainments and that matter had been remitted to the committee.

S.O.—A Breeze

At this point A. E. PICKARD inquired for information regarding the decision of the Edinburgh branch against Sunday opening.

Mr. SALMON, of Edinburgh, reporting on the decision, said that circulars had been sent to all members within the city's area asking them to undertake to observe the resolution come to and stating that the motion would come up for confirmation.

A long discussion ensued regarding this, in the course of which Mr. PICKARD walked out of the meeting.

Eventually, it was decided that the executive be instructed to go into the whole question of Sunday opening. This, on the motion of Mr. PEAT, seconded by Mr. TIMMONS, was carried unanimously against an amendment by W. H. ALDIN, who said he thought it would be advisable if the Glasgow branch kept the question of Sunday opening back a little longer. Edinburgh were right in the throes of it and he thought they were going to make a success of it.

No Meeting Until September

It was intimated by the CHAIRMAN that owing to the Summer Conference there would be no meeting of the branch in June and that the next meeting would be held on September 20.

Calling-up

L. DICKSON, Edinburgh, replying to a question about operators and conscription, said that operators over the age of 35 were on the reserved list. Headquarters were at present trying to get the age reduced to 30. With regard to younger operators there was no hope whatever.

What they were, however, attempting to do was, where there were two operators of military age in one kinema only one should be taken away. They must bend their energies to get that done.

One member suggested that operators ought to be got into regiments appertaining to their trade. They could join anti-aircraft battalions, signallers, or searchlights.

Replying to another question, H. J. GREEN said that if a war broke out the first thing that might happen would be the closing of all kinemas or at the best they would be struggling on. The N.A.T.K.E. would, like everyone else, have to overlook all their rules and regulations.

Everything might be in a state of chaos and he did not think the N.A.T.K.E. would object if a page boy were made a special boy during this period. He himself would not hesitate to promote someone and then put him back under those abnormal circumstances.

RENTING CHANGE

Charles Lovat, who has been with Butcher's Film Service for some time, joined up with Charlie Beveridge, of Grand National, in place of David Reid.

"The Sun Never Sets"

Douglas Fairbanks, Jr., Basil Rathbone, Barbara O'Neil and Melville Cooper in Universal's THE SUN NEVER SETS, which General Films are showing at Blackpool on Wednesday, June 28 at the C.E.A. Conference

Budget's Two-Fold Blow

HULL DISCUSSES NEW BURDENS AND DEMANDS WAR-TIME INSURANCE

THE fact that the incidence of the new Budget duties would prove of two-fold harm to the Industry was pointed out at the meeting last week of the Hull and Grimsby Branch of C.E.A. Not only would the Trade have to pay more, it was stated, but the consumption and embodiment purposes would tend to deplete potential audiences.

The meeting, at which R. C. FREEMAN, of Hull, the vice-president of the branch, presided, discussed at considerable length the rôle of the kinema in A.R.P.

WALLACE ROCKETT (secretary) reported that in Hull there were already 74 male and female members of the staffs who were prepared to become air raid wardens, and he expected that very soon there would be another 30. It was proposed to call a meeting of staffs shortly to make arrangements with regard to instruction.

Mr. DESMOND said that while most of the staffs were willing to learn something, it meant giving up their only free night to attend classes. He had suggested a Sunday morning class and there had been a good response.

Mr. CLOW reported that he had interviewed the A.R.P. Officer in Grimsby and he was going to go into the question of precautions at Grimsby kinemas in the near future. It was suggested that the male members of the staffs would be trained in fire-fighting and the females in first-aid.

Mr. FREEMAN, in his report as delegate to the Grand Council meeting, dealt with the question of film transport in the event of a national emergency, and explained what arrangements were proposed.

War Time Insurance

Mr. ROCKETT raised the question of war-time insurance for kinemas, and urged that the Government should be pressed in this matter.

"In the event of war, Hull and Grimsby proprietors might be faced with disaster and absolute ruin," he said. "I know one man in this room, who, if his kinema was bombed and brought to the ground tomorrow, would be ruined. A lot of time has been wasted on other things when this is one of the most important things for our financial protection. I am astounded that the General Council has not pressed the Government for a statement.

The Budget Burden

In the course of a discussion on the effect of the recent Budget on the Industry, Mr. CLOW drew attention to a fact in connection with the introduction of conscription which had not been generally recognised. He pointed out that the calling up of large numbers of young men would tend to deplete their potential audiences, so not only were they to suffer from the Budget, but from conscription as well. He thought that every branch in the country should consider this matter.

Suggestions were made that the attention of local Members of Parliament should be drawn to these matters, but the SECRETARY pointed out that unless every branch in the country did the same thing this would probably have little effect.

Television

Mr. FREEMAN, referring to the advent of television, expressed the opinion that they were not likely to be faced with this in Yorkshire or Lincolnshire for another two years, but when it did come they should see that they were not stampeded as they were when talkies first came.

Managerial Hours

He also reported that a sub-committee had been formed to go into the question of managers' hours, and something definite would be done. Cases had been cited of managers working terrifically long hours, and it was felt that some action should be taken to prevent this practice.

Mr. Freeman referred to the fact that from time to time there had appeared in the Grimsby newspapers scurrilous attacks on kinemas regarding the hours of employees. The exhibitors were quite willing to meet the appropriate union and conclude an agreement, he added.

Trade Show Deadheads

J. L. RICHARDSON voiced a grievance regarding Trade shows, suggesting that they should all start at the advertised time, not late as they usually did, while, instead of taking a collection for charity, a small charge should be made to non-Trade members of the audiences. At times, he said, it was difficult for members of the Trade to get a seat, so many unauthorised people were present.

...or Kilian, Cary Grant, Thomas Mitchell, Jean Arthur and Alan Joslyn in a scene from Howard Hawk's Columbia production, ONLY ANGELS HAVE WINGS

PUBLIC DISCUSS EDINBURGH BAN ON SUNDAY SHOWS

CHARITIES WILL LOSE £1,200 ANNUALLY

THE decision of the Edinburgh section to ban Sunday kinema shows for charity and to restrict Sunday concerts to three per house per annum has aroused a certain amount of interest on the part of the public.

Letter-to-the-Editor writers have made two pleas—one, for the charities which are to suffer from the ban, and one in favour of retaining many more Sunday concerts than are to be permitted, and contrasting the alternative of a pleasant Sunday evening entertainment with an aimless wandering about the streets.

Inquiries show that in the course of a winter, nearly £1,200 was distributed among charities from the concerts at two houses, and that since January of this year £700 has been handed over to charity from five Sunday night shows at the New Victoria. From October, 1938, to April, 1939, about 150 Sunday concerts were held in Edinburgh by permission of the magistrates, about 95 per cent. of them in kinemas.

Graham Salmon, secretary of the section, has circularised members giving the terms of the resolutions passed, and asking for a promise that they will be observed.

FILMS AND THE CHURCH

Increase in Film Services

The growing importance of the film in church work is emphasised in the report of the Scottish Churches Film Guild, which will be submitted to the annual meeting in Edinburgh to-day (Thursday).

A start has been made with the establishment of a religious section of the Scottish Film Library, and it is expected that before the winter about 15 reels will be available.

Over 50 public meetings have been held in public halls, churches, and church halls, and about 20 in collaboration with other bodies.

One Sunday School in Glasgow held a monthly film service; one Edinburgh church carried out a series of complete film and slide services, and several Aberdeen churches arranged film services after the evening services.

BACK HOME AGAIN

Hollywood Tourists Return

Two Glasgow world tourists have returned home after an enjoyable trip across the Atlantic. Fred Green arrived back at the beginning of the week. During his tour he visited Los Angeles and Hollywood, where he was a guest at the M-G-M, Paramount and Warner Bros. studios, meeting several stars and directors, including Glasgow-born Frank Lloyd, whom he met along with Will Fyffe. Mr. and Mrs. Jimmy McPhie also returned last week from an enjoyable Hollywood trip.

DUNDEE EXHIBITOR'S WILL

One of the kinema pioneers in Dundee, William Smith Edward, proprietor of the Tivoli, who also had interest in the Regent, has left estate £25,835.

First Scottish Repertory Kinema Opens

GEORGE SINGLETON'S POLICY AT THE COSMO

THE opening of George Singleton's Cosmo in Rose Street, off Sauchiehall Street, Glasgow, last week was as distinctive as the policy of the house, at which contemporary Continental films and revivals of American and British classics and selected shorts and news will be shown. Before the ceremony, guests attended a reception in the McLellan Galleries, after which the distinguished company walked across the road into the kinema. Lord Nigel Douglas-Hamilton, Commissioner for Special Areas and President of the Scottish Film Council, was present with Sir D. M. Stevenson and other well-known notabilities, among whom the kinema Trade was well represented.

Mr. Singleton said that it had long been a dream of his family to establish in their native city a kinema for specialised films, and thanks to the architects, contractors and the workmen that aspiration was now an accomplished fact. Glasgow was well used to comfortable kinemas, but at the Cosmo he hoped would also be found a policy different from any other in Glasgow or Scotland. Here they would see good films, irrespective of their country of origin. It was proposed, he said, to show worth while films for they felt that in Glasgow there was a public to make this well worth while. They would also revive outstanding films, and in particular pay attention to the huge market of shorts which hitherto had been neglected. "We are setting out on a glorious adventure," Mr. Singleton said, "and hope we may add something to the cultural life of our city."

A New Venture

Lord Nigel Douglas-Hamilton said that this was not just the opening of yet another kinema. It was a break with anything ever seen in Scotland. Here they would see specialised films, cultural and documentary films. He was convinced that in the general public there was a growing sense of film appreciation, a realisation that films were an artistic science and that this was not simply a highbrow place where it was necessary to have an academic background to be entertained with films of high quality. It was not a philanthropic venture, and he hoped the public of Glasgow would support it.

John Grierson said that the opening of such a kinema as the Cosmo meant considerable satisfaction to those of them who were in the producing side, such as he. He did not forget the success of the ordinary kinema, but pointed out that in the Cosmo there would be no clashing with the popular kinema, which had its limits as far as scientific and documentary films were concerned.

Specialised Audiences

It was remarkable, however, that the kinema-going people were becoming very selective and appreciative. People were "shopping" for their pictures nowadays, and this attitude had resulted in an extraordinary development in the outlook and policy of producing companies. Even Hollywood was affected, and was making such films as "Wuthering Heights" and tackling social themes in such pictures as "Dead End."

The Cosmo would not simply be an addition to the cultural life of the city, but also a contribution to its democratic and social life.

Mr. Singleton in his final remarks thanked his Lordship and Mr. Grierson, and said that in those two gentlemen's opinions there was a real demand for such a kinema. He hoped the Glasgow people would share that view.

The new manager of the Cosmo is J. R. Thomson, who has been transferred from the Vogue, Govan.

"MUSIC HALL PARADE"

Scenes from MUSIC HALL PARADE, which Butchers will Trade show at the Cambridge Theatre on Thursday, June 1st, at 8.30 p.m. The picture introduces a number of outstanding music-hall top-liners in a romantic story written by Con West. They include: Frank E. Franks, Tom Gamble, Billy Cotton and his Band, Freddie Forbes and Angela Barrie, The Three Jokers, Four Motor Air Aces, Eve Beck, Macari's Accordeon Band, Hughie Green, Arnaut Bros., Glen Raynham and Richard Norris

C.E.A.-K.R.S. Against Big Screen Television

JOINT DEPUTATION MEETS P.M.G.

THE effect of the development of television on the kinema industry was discussed on Thursday between the Postmaster-General and a deputation representing the C.E.A. and the K.R.S. After discussion the Trade undertook to submit its opinions in writing.

The deputation included representatives of the C.E.A.: Messrs. Hinge (president), Gale, Bell, Bromhead, Metcalfe, Bernstein, and Fuller (general secretary), and the K.R.S.: Messrs. Griffiths (president), Ditcham, Baker, Eckman, Hanbury, Dawes, and Hill (general secretary).

The KINE. understands that the view of the K.R.S.—C.E.A. joint panel is that television is pre-eminently a home entertainment. If it is permitted in the kinema it will cause considerable confusion, due to the fact that the cost of installation will be beyond the resources of small independent halls.

A further objection is that rediffusion on kinema screens gives opportunity to promoters of outside entertainments to demand exorbitant fees for television rights to rediffuse, while the actual transmission is being performed by a Government organisation subsidised by funds provided by the public in the form of radio licences.

This point was made in an article in the KINE. of March 30 last.

The Postmaster-General promised to give full consideration to a written statement, embodying the deputation's considered views on the subject, and to bring it to the notice of the Television Advisory Committee, who were at present investigating the problem in all its aspects.

Stage Appeal

Theatrical interests were also represented in a deputation on the previous day to the P.M.G., who was told of the possible detrimental effect of television on entertainment given by the performer in person. Suggestions were made which, in the opinion of the deputation, would ameliorate the conditions and prevent an undue increase in unemployment in the living theatre.

The Postmaster-General promised to bring the views expressed to the notice of the Television Advisory Committee.

Baird Plans for the Derby

Gaumont-British and Baird Television, Ltd., announce that the Derby will be televised in three West End kinemas—the New Victoria, the Marble Arch Pavilion and the Tatler, Charing Cross Road, the total seating capacities being over 5,000.

"The race will be rediffused by arrangement with the Epsom Grand Stand Association and the B.B.C.," stated Isidore Ostrer, chairman of G.-B. "We had hoped to have at least six other kinemas equipped in time for this event, but heavy requisitioning of apparatus and personnel by the Baird unit now in New York has caused a temporary modification of installation plans.

Scophony at Odeon

Arrangements were also made by Oscar Deutsch for the rediffusion by the Scophony system at the Odeon, Leicester Square, of the Derby on Wednesday and for the Armstrong-Roderick fight on Thursday evening.

In the Courts

KINEMA FINANCE FRAUD

Accountant Sentenced to Penal Servitude

Sentence of three years' penal servitude was passed at the Central Criminal Court on May 18 on John Leopold West, 33, accountant, who pleaded guilty to fraudulently converting to his own use the proceeds of a cheque for the payment of £2,000 entrusted to him by J. M. McFarlane, of Jarrow-on-Tyne, on account of the building of a kinema which Mr. McFarlane proposed to erect at Berwick-on-Tweed. Mr. McFarlane paid West £2,000 on account, but on October 7 West disappeared. When he was arrested at Newhaven last month he had only 16s. 8d. left.

West's correct name was stated to be Jacob Suwalsky, and he had been trading as Jackson, Hill and Partners, estate agents, at Bruton Street, Mayfair.

STUDIO MANAGER HIT ON HEAD

Employee Sent to Prison

Albert Edward Pike, 57, a studio employee, was sentenced to 12 months' imprisonment at the Old Bailey on May 18 for causing bodily harm to Ananda Max Salomon, manager of Warner Bros.-First National Studios, Teddington.

Lance Vine, prosecuting, said that Mr. Salomon was responsible for Pike, who was a smokeroom boy, being appointed assistant to a director. When there was some office reorganisation, Pike and his son were dismissed and Pike seemed to think that Mr. Salomon was responsible. On April 3 Pike went to the studio and struck Mr. Salomon on the head with a hammer.

Pike stated to be a man of excellent character, denied striking Mr. Salomon, and said that he bore him no malice.

"DODGE CITY"

Errol Flynn in a scene from DODGE CITY, First National's Technicolor production which will be Trade shown on Tuesday, June 13, at 8.30 p.m. at the Cambridge Theatre

Share Market

STEADY IMPROVEMENT CONTINUES

There was a further improvement in the kinema share market during the past week. Once again the debenture stocks were more particularly favoured, and A.B.P.C. 5 per cent. debentures rose further from £85 to £86½; General Theatres 6½ per cent. first mortgage debenture from £74 to £77; and Odeon 5 per cent. debentures from £77 to £77½.

Among the shares, African Theatres rose 1s. 6d. to 32s.; A.B.P.C. ordinary 3d. to 11s. 3d., and the preference 9d. to 18s. 9d.; A.P.P.H. ordinary were 3d. up at 13s. 6d.; Odeon 5s. ordinary 4½d. at 5s. 6d.; P.C.T. 7½ per cent. preferred ordinary 9d. at 19s. 9d.; P.C.T. "B" preference 3d. at 21s.; P.C.T. Construction 7 per cent. preference 6d. at 21s.; Union Cinemas first preference 1s. 3d. at 3s. 9d.; Union Cinemas second preference 3d. at 1s. 3d., and Union Cinemas Subsidiary Properties 4s. ordinary 6d. at 3s. 9d.

London and District Cinemas at 4½d. were unchanged following the meeting, but Sound City 6 per cent. preference lost 6d. at 2s., and Gaumont 5½ per cent. preference 1½d. at 10s. 1½d.

Two statues at the entrance of the Palace, Ramsgate, are to be removed, the Council having informed the lessees that an obstruction is being caused.

New Companies Registered

NEW PRIVATE COMPANIES

Imperadio Pictures, Ltd.—Registered May 18 with a nominal capital of £100 in 51 "A," 47 "B" and 2 "C" shares of £1 each. Film producers, etc.

The first directors (to number not less than 2 nor more than 7) are: Dr. Attilio H. Giannini (chairman), Geo. J. Schaefer, Ralph J. Hanbury, Geo. W. Dawson, Herbert S. Wilcox, John R. Stephens and Arnold L. Dugon.

The holders of the "A" and "B" shares may each appoint three directors. The said G. J. Schaefer, Ralph J. Hanbury and Geo. W. Dawson are the first "A" nominees, and Herbert S. Wilcox, John R. Stephens and Arnold L. Dugon are the "B" nominees.

The "C" shares are about to be issued to the said Dr. Attilio H. Giannini for cash at par. No person (other than the chairman for the time being) shall be entitled to hold "C" shares.

Solicitors: J. D. Langton and Passmore, 16, Tokenhouse Yard, E.C.2, and Godden, Holme and Ward, 34, Old Jewry, E.C.2.

H.A.S. Productions, Ltd.—Registered May 19. Capital, £10 in £1 shares. Film producers, etc. Registered office: Denham Studios, Denham, Middlesex.

Puppetina, Ltd.—Registered May 17. Capital, £1,000 in 1,000 shares of £1 each. Designers and makers of puppet figures for use in films and shows, etc. Solicitors: Charsley, Leonard and Tayler, 5, Stone Buildings, W.C.2.

Midland (Entertainments), Ltd. — Registered May 16. Capital, £100 in 2,000 shares of 1s. each. Kinema proprietors, etc. Secretary: Gwenda M. Skyrme. Registered office: 31, Temple Row, Birmingham.

Towcester Cinema Co., Ltd.—Registered May 19. Capital, £10,000 in 10,000 ordinary shares of £1 each. To acquire a kinema in Towcester, Northants, or elsewhere. The directors are: Rt. Hon. Baron Hesketh, Easton Neston, Towcester (director of Towcester Mill and Trading Co., Ltd.), and John S. Budge, High Street, Towcester, solicitor. Solicitors: Brown, Turner and Co., 3-4, Clements Inn, W.C.2. Registered office: Mill House, Towcester, Northants.

Grand Theatre, Clapham Junction (1939), Ltd.—Registered May 15. Capital, £500 in £500 shares of £1 each. Owners or lessees of theatres, kinemas, etc. First directors are: Norman L. Parker, 36, St. John's Hill, Clapham Junction, S.W.11, company director; Frederick C. Lander, 12, Ellerton Road, S.W.18, theatrical manager; and Aileen M. Parker, Wendy Nook, The Creek, Sunbury-on-Thames. Secretary: Roland Carew.

Dominion Cinema, Ltd.—Registered in Edinburgh May 15. Capital, £20,000 in 20,000 shares of £1 each. Kinema proprietors, etc. The directors are: John Thornburn, Jun., Glasgow; Hugh T. MacCalman, Glasgow; William Hamilton, Glasgow; William Reid, Glasgow; and Thomas H. Rennie, Glasgow. Qualification: £100 shares. Remuneration: £130 per annum. Registered office: 190, West George Street, Glasgow.

NEW PUBLIC COMPANY

Argyll Cinema (Dunoon), Ltd.—Registered in Edinburgh May 18. Capital, £6,000 in 6,000 shares of £1 each. Kinema proprietors, etc. The directors are: James Hamilton, Glasgow, and Donald J. McDiarmid, Dunoon. Qualification: 100 shares. Registered office: Union Bank Buildings, Dunoon.

£39,595 PROFIT £45,711 TAX

CALEDONIAN CINEMAS MEETING

AT the fourth annual meeting of Associated Caledonian Cinemas, Ltd., on Thursday last in Inverness, Dr. T. H. W. Alexander, the chairman and managing director, expressed his satisfaction at another good report. The net profit was £39,595, compared with £32,664, although the provision for Imperial taxation had risen to £13,201 and with entertainment tax they had to pay out the very large sum of £45,711.

Referring to the new Budget duties on film stock, Dr. Alexander pointed out that it had been stated that they would cost each kinema on the average £200 per annum, which was a very serious matter, especially when added to the existing heavy taxation burdens. The tax was particularly objectionable and he trusted that the Chancellor would accept better advice than he had had, and remove this burden from the film industry.

Since the last annual meeting they had added, he said, another six houses to their circuit. All except one of their thirty-three houses were up to date and in excellent condition. Caledonian Associated Cinemas, apart from the houses directly under the company, also owned all the ordinary shares in Scott's Empires, Ltd., the Highland Cinema Co., Ltd., the Fraserburgh Picture House, Ltd., and Scottish Central Cinemas, Ltd., all of which were earning satisfactory dividends. It was also proposed to build a new house at Linlithgow.

The ordinary dividend was increased by 2½ per cent. to 12½ per cent., and the report was unanimously adopted.

LIVERPOOL FUTURIST

Dividend Policy Declared

Coun. Alfred Levy, joint managing director of the Futurist Picture Theatre, Liverpool, who presided at the annual general meeting of shareholders held at Liverpool on May 18, said the opportunity arose to obtain a new lease on 61, Lime Street, extending until 2020, the date to which the lease of the theatre extends, at a total cost of £4,600.

Provided the international situation did not disturb present business a dividend might be paid in September, instead of waiting the full year.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord.	30/6	32/-	+ 1/6
Assoc. Brit. Pic. Corp. 5/- Ord.	11/-	11/3	+ -/3
" 6% Pref.	18/-	18/9	+ -/9
" 5% Debs.	£85	£86½	+ £1½
A.P.P.H Ord.	13/3	13/6	+ -/3
Assoc. Talk. Pic. Ord. 5/-	-/1½	-/1½	—
Baird Tele. 20% Pref. Ord. 2/6	1/-	1/-	—
" Defd. Ord. 2/6	1/1½	1/1½	—
Brit. & Dom. Films £1	1/-	1/-	—
Brit. Lion Pref. Ord.	3/3	3/3	—
Capital & Prov. News 5/-	3/3	3/3	—
Gains. Pic. Ord. 10/-	2/3	2/3	—
Gaumont British Ord. 10/-	2/9	2/9	—
" "A" Ord.	1/2½	1/2½	—
" 5½% 1st Pref.	10/3	10/1½	— -/1½
" 4½% New Debs.	£76	£76	—
General The. Pref.	7/1½	7/1½	—
" 6½% 1st Mort. Deb.	£74	£77	+ £3
Kinemas	5/-	5/-	—
London Pavilion £1 Ord.	10/6	10/6	—
" 6% £1 Pref.	16/6	16/6	—
London & District	-/4½	-/4½	—
Mde. Tussaud New 1/- Def.	1/6½	1/6½	—
" £1 Prefd. Ord.	14/-	14/-	—
Moss Empires £1 Ord.	20/-	20/-	—
" £1 Cum. Pref.	15/9	15/9	—
Odeon 5/- Ord.	5/1½	5/6	+ -/4½
" 6% Pref.	12/1½	12/3	+ -/1½
" 5% Debs.	£77	£77½	+ 10/-
P.C.T. Ord. 10/-	21/6	21/6	—
" 7½% Ptg. Pref. Ord.	19/-	19/9	+ -/9
" Cum. "A" Pref. £1	22/6	22/6	—
" Cum. "B" Pref. £1	20/9	21/-	+ -/3
" Const. 7% Pref.	20/6	21/-	+ -/6
Scophony 5/- Ord.	3/3	3/3	—
Sound City (Films) 5/- Ord.	-/9	-/9	—
" 6% Pref.	2/6	2/-	— -/6
Stoll Th. Corp.	2/-	2/-	—
Twentieth Cent. 5/- Ord.	-/3	-/3	—
" 6% Pref.	-/9	-/9	—
Union Cinemas Ord.	-/6	-/6	—
" 1st Pref.	2/6	3/9	+ 1/3
" 2nd Pref.	1/-	1/3	+ -/3
Union Cine. Sub. Props. 6% Pref.	12/-	12/-	—
" 4/- Ord.	3/3	3/9	+ -/6

£1 shares unless otherwise stated.

LIVELY SCENE AT COMPANY MEETING

London and District Shareholders' Attack

BID FOR AMALGAMATION FAILS

A VIOLENT attack on the Board of London and District Cinemas, Ltd., was made at the second annual general meeting of the company last Monday.

Holding a copy of the prospectus in his hand, a shareholder said that he had been deprived of his money. It was a Mr. Jones, who, in fact, kept up a running commentary throughout the meeting, and was the centre of a heated discussion outside the hall when the meeting had been officially closed.

The trouble was that London and District Cinemas, a small circuit of 17 halls, of which R. B. Wainwright is managing director, which made a profit of £8,248 last time, made a loss of £13,006 this time.

Mr. Anderson, another shareholder, asked whether the directors had considered amalgamation, to which the chairman, S. G. Kingsley, replied that they had. We have approached, he said, all the most likely people, but the trouble is that the big circuits now seem to have come to an end of their expansion.

"Why Carry On?"

Gone is the day, apparently, when the owner of a small kinema could anticipate being taken over when a big circuit came to his district. The present idea is for the big man to put up a big modern super kinema as near as possible the little rival.

Mr. Candy, another shareholder, pointed out that the company was up against terrible competition, and that it was nonsense to try to fight a losing battle. "Why carry on?" he asked.

The chairman retorted that if the company went into liquidation the shares would be worth even less than if the directors endeavoured to write off some of the present losses and unremunerative properties and attempt to carry on on a smaller scale with those kinemas which do make a profit.

Competition

In his speech, Mr. Kingsley said that the company's business had again been adversely affected by (1) counter-attractions, (2) the intensity of competition, and (3) increased difficulty in obtaining good films at a reasonable rent owing to the shortage of such films and the closer co-operation between the big circuits and the producers, which enabled these circuits to bar independent owners with smaller circuits from obtaining good films until after they had been exhibited in such areas in their own halls.

The only manner in which it would be possible to make a really important change in the company's status would be by some form of amalgamation with a larger concern. No conclusive arrangement had been made in spite of extensive negotiations.

Modernisations

The company has spent a good deal of money on modernisations, and it was felt that the kinemas involved had now been improved to that standard which competitive building and modern requirements had made necessary.

The company owns 17 properties, and although they had all suffered from the contraction in takings during the year, there were 11 or 12 at which operations were profitable, but that the other 5 or 6 incurred such losses that they proved too big a burden for the profitable halls to carry.

Attempts have been made to dispose of these, and if it could be done there would have to be a writing-down of book values, but the chairman thought it advisable to make the attempt if by doing so the profit earning capacity of the company could be put on a steady and sound basis with its remaining properties.

MAJESTIC THEATRES DOING WELL

Position Strengthened

Speaking at the annual meeting of Majestic Theatres Corporation on Thursday last, the chairman, R. H. Powis, said that the company had not been affected by the European crisis as they were a property owning company, although it had no doubt had the effect of lowering the attendances at some of the kinemas.

The company had made a profit of £11,440, and after paying the preference dividend and 8 per cent. on the ordinary, a balance of £935 was carried forward, compared with £486 brought in.

The company's lessee companies had strengthened their position, said Mr. Powis, by increasing in some cases their capital, and by carrying out certain works and decorations to the properties which, naturally, was all to the good of Majestic Theatres Corporation.

DERBYSHIRE ALTERATIONS

Reconstruction work has been commenced at the Empress Cinema, Chapel-en-le-Frith, Derbyshire, the main contract being placed with a local firm, C. Green and Sons. The theatre is being extended at the stage end, and the seating accommodation increased from 350 to about 500. Work is proceeding as far as possible without interruption to the performances; it is probable that the theatre will close down for a week or a fortnight in July for the linking up of the old and new sections of the building. The whole of the theatre will be redecorated. Drury and Gomersall, of Oxford Road, Manchester, are the architects.

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Big Town Czar .. .. (Gen. F.D.-Universal)—American.	66 min. (A)	Barton MacLane, Tom Brown ..	Gangster melodrama, with a powerful moral. Treatment straightforward, acting virile and spectacular climax stern.	Good two-feature programme booking for the masses. Should not offend youngsters.
East Side of Heaven .. (Gen. F.D.-Universal)—American.	88 min. (U)	Bing Crosby, Joan Blondell, Mischa Auer. ..	Modern romantic comedy of make-believe, introducing an irresistible baby element. Great work by adult stars, compelling performance by baby, good tunes, expert direction and excellent staging.	Excellent popular booking, a box-office certainty for all classes, family included.
Frontier Scout .. .. Grand National—(American).	62 min. (U)	George Houston, Al St. John. ..	Lively, if ingenious, period Western. Story straightforward, acting sound, and thrills exhilarating.	Sound support for industrial and juvenile audiences.
*Missing People, The .. (Grand National)—British.	71 min. (A)	Will Fyffe, ... Kay Walsh, Lynn Harding.	Edgar Wallace murder mystery melodrama, a shrewd follow-up of "The Mind of Mr. Reeder." Treatment somewhat wordy, but Will Fyffe's characterisation clever, and climax gloriously serial-like.	First-rate star, author and title booking for the crowd. Nothing to harm youngsters.
Mystery of the White Room (Gen.F.D.-Universal)—American.	56 min. (A)	Bruce Cabot, Helen Mack, ..	Grand Guignol murder mystery melodrama, an ingenious example of the "who-dun-it" plot. Characterisation and treatment good.	First-rate crime entertainment for the masses. Hardly suitable for children.
Panama Patrol .. .. (Grand National)—American.	69 min. (A)	Leon Ames, ... Charlotte Wynters,	Espionage melodrama, handled with hearty ingenuousness. Cast eager, and thrills convincing.	Good support for popular halls. Safe for juveniles.
*Secret Journey .. .. (Anglo-American)—British.	70 min. (U)	Basil Radford, .. Sylvia St. Claire,	Romantic spy melodrama, approached mainly from the human angle. Story slow, but feminine appeal strong and acting adequate.	Average two-feature programme booking. Safe for the family.
*Trouble for Two .. .. (Anglo-American)—British.	46 min. (U)	Anthony Hulme, Mavis Claire, ..	Comedy crook drama. Story confused and direction laboured. Quota ticket and convenient footage sole selling angles.	Quota fill-up for the uncritical. May amuse youngsters.
*Two Days to Live .. .. (Anglo-American)—British.	45 min. (U)	Richard Goolden, Ernest Sefton, ..	Sentimental comedy turning on the reactions of a hypochondriac to sentence of death. Clever performance by Richard Goolden.	Handy quota second for most audiences. Safe for juveniles.
Union Pacific .. .. Paramount (American).	185 min. (U)	Barbara Stanwyck, Joel McCrea, Robert Preston. ..	Spectacularly presents the building of the Union Pacific Railway. Story eventful and authoritative, acting excellent. Thrills vivid, sentiment touching and humour great.	Outstanding general booking. Great for youngsters.
REISSUE.				
Secrets of F.P.1 .. .. (Renown)—German.	92 min. (U)	Conrad Veidt, Jill Esmond, ..	Spectacular melodrama with a triangle theme and unique aerial spectacle. Originally reviewed in KINE., April 6, 1933.	Sound revival for popular halls. Should please youngsters.

* A British picture.

REVIEWS FOR SHOWMEN

East Side of Heaven

Gen. F.D. Universal. American (U). Directed by David Butler. Featuring Bing Crosby, Joan Blondell and Mischa Auer. 7,914 feet. Release not fixed.

MODERN romantic comedy of make-believe, a picture that takes no chances and makes no mistakes. It's a real tonic, all that the doctor ordered and more. Incidentally, involuntary baby adoption is the irresistible target of both humour and sentiment.

Bing Crosby makes a happy return to the screen, armed with four good tunes, and the rest of the established players put in great work, but none has anything on baby Sandy. He's top of the bill, king pin of the show, at the tender age of ten months. Wild feminine reaction to his antics is, apart from its other prodigious assets, an infallible augury of universal success. Excellent popular booking.

Story.—Denny Martin, a singing taxi-driver, and Mary Wilson, a hotel telephone operator, want to marry, but fate appears to be against them. Mona, an old friend of Denny's, is unhappily married to Cyrus, irresponsible son of Cyrus Barrett, Sen., a power in the city, and leading sponsor of its radio station, and when she learns that her father-in-law is determined to secure custody of her baby, she leaves the child in Denny's care, with a note imploring him to look after him until she can persuade her husband to return to her.

Denny and his room mate Nicky, a crazy astrologer, are afraid they will be indicted for kidnapping, and their attempt to keep their charge a secret causes endless complications. Meanwhile, Claudius De Wolfe, a nasty radio reporter, gets wind of what's going on, and tries to cash in, but Denny, Mary and Nicky beat him to it. In the end, Mona and Cyrus, Jun., now reformed, are reconciled, while Cyrus Senior, elated at the return of his grandchild, makes possible marriage between Denny and Mary by giving Denny a job on his radio programme.

Acting.—Bing Crosby strikes just the right note, vocal and histrionic, as Denny, Mischa Auer is in his very best form as crazy Nicky, and Joan Blondell is an attractive and provocative Mary. C. Aubrey Smith and Jerome Cowan score in minor rôles, but neither stars nor supporting players can put one over on Baby Sandy. He's got what it takes and, young as he is, appears to know it.

Production.—Put a small baby in charge of two clumsy men and you're half way home, but the film is not content with manufacturing popular entertainment the easy way. There are many other facets to the plot, and each and every one has direct and delightful bearing on the major theme.

In other words, the picture covers the entire field from the cradle to the crooner's rostrum, and thanks to clever acting and direction, makes every mood an irresistible one. Add star values, good tunes and tremendous feminine appeal and you have a box-office certainty if ever there was one. Finally, a word for colourful accuracy of the technical presentation.

Points of Appeal.—Delightfully crazy plot, grand team work by adult stars, marvellous antics of baby performer, great feminine angle, tuneful numbers, exceptional exploitation angles.

The Missing People

Grand National. British (A). Directed by Jack Raymond. Featuring Will Fyffe, Kay Walsh and Lynn Harding. 6,390 feet. Release not fixed.

MURDER mystery melodrama, a shrewd follow-up of "The Mind of Mr. Reeder." The early treatment is somewhat wordy, but Will Fyffe's characterisation is clever, and the climax gloriously serial-like. By the time it ends it is good Edgar Wallace, and that's good enough for any box-office. Furthermore, it has the benefit of star as well as author values. First-rate popular booking.

Story.—J. G. Reeder investigates the disappearance of Miss Owens, a wealthy old lady who had lived a lonely life. He connects her disappearance with those of other missing ladies of comparative wealth, and through Doris Bevan, an attractive girl, whom he feels is next on the list of victims, traces each mystery to the Mexico City Investment Syndicate, a financial firm run by a mysterious Mr. de Silvo. Mr. de Silvo cannot be found, but Reeder has a hunch that Joseph Branstone, a solicitor using an office next to that of the corporation, is involved

Reeder is right: Joseph Branstone is engaged in the systematic murder and robbery of lonely women, and Ernest, his brother, is the bogus de Silvo. Joseph is soon aware that Reeder is on his heels. He has Reeder and Doris kidnapped, and plots to drown them. That's his big error, he fails to realise you can't kill Reeder, and Nemesis overtakes him and Ernest.

Acting.—Will Fyffe acts with quiet confidence, as Mr. Reeder, and, at the same time, he gives full play to his sly sense of humour. Lynn Harding and Anthony Holles are good in contrast, as the sinister brothers Branstone, and Kay Walsh pleases in the small part of Reeder's secretary. Patricia Roc, as Doris Bevan, and Ronald Shiner, as an old lag, also score in support.

Production.—The comedy relief, the hint at romance, and the climax, depicting Reeder and Doris Bevan's last minute escape from a watery grave planned by Joseph Branstone, are Edgar Wallace at his versatile and most exuberant best. Good atmosphere supports the hearty illusion.

The story leaves much that is unexplained, the first half is wordy, and the climax, the one big moment of hectic action, is definitely Lyceum, but no matter, the film registers in spite, or rather because of, its faults. Its whole-hearted success is a tribute both to the resourcefulness of Will Fyffe and the wisdom of Jack Raymond, who has cleverly caught the author's flair for getting a kick out of the obvious.

Points of Appeal.—Thrilling and amusing story, very good character drawing, grand climax, clever performance by Will Fyffe, and star, title and author values.

Two Days to Live

Anglo-American. British (U). Directed by Walter Tennyson. Featuring Richard Goolden, Ernest Sefton and Phyllis Calvert. 4,017 feet. Release not fixed.

SENTIMENTAL comedy, the story of which tells of a timid, kindly hypochondriac who discovers an elixir of full living through eavesdropping. The twists in the story are not exactly unique, but fortunately Richard Goolden—Mr. Penny of wireless fame—has sufficient resource to keep the entertainment's end up. There is a wise philosophy in his portrayal. Support, presentation and direction satisfactory. Handy quota second, one with star values, for the majority of halls.

Story.—Mr. Jackson, a hypochondriac, overhears his doctor telling another doctor that his patient has only two days to live. He erroneously believes that his doctor is referring to him and determines to fill his few remaining hours with adventure. A round of the night clubs ends with him making friends with a burglar and a down-and-out chorus girl. He then beats sharepushers at their own game and secures control of a gold company. He makes his butler, the burglar and the girl equal partners. By this time he is certified fit, and the will to live is his.

Acting.—Richard Goolden has a quaint sense of humour and this serves him in good stead in his interpretation of Mr. Jackson. Ernest Sefton is good as the burglar, and Phyllis Calvert and Frank Atkinson are adequate as chorus girl and butler.

Production.—The reactions of a man under sentence of death are approached from a human as well as a humorous angle, and sentimental touch enables the extravagant hypothesis to combine point with refreshing light entertainment. Furthermore, the presentation has ingenious economy, illusion of scope is acquired through effective photography. Lastly, there is Richard Goolden, a comedian of no little ability and great radio popularity.

Points of Appeal.—Effective story, clever performance by Richard Goolden, neat direction, adequate support, human angle and star values.

Mystery of the White Room

Gen. F.D.-Universal. American (A). Directed by Otis Garrett. Featuring Bruce Cabot, Helen Mack and Joan Woodbury. 5,043 feet. Release not fixed.

GRAND guignol murder mystery melodrama, a "Crime Club" production, presented with an eerie thematic ingenuity that gives fresh impetus to popular "who-dun-it" crime fiction. A steady output of thrills, and a corresponding meed of essentional humour, is further governed by vital characterisation and slick timing. Realistic hospital atmosphere consolidates the "shocker." First-rate crime entertainment for the masses.

Story.—Dr. Martin, head surgeon at a big hospital, is mysteriously murdered while performing an operation. Bob Clayton and Norman Kennedy, rivals for the post of assistant to Martin; Lila Haines, the deceased's surgeon's head nurse and discarded mistress; Thornton, an elderly surgeon who has reason to hate Martin; and Nurse Carole Dale, Bob Clayton's fiancée, are in the operating theatre at the time and all are made suspect by the police.

Later, Tony, a hospital cleaner, is found lying in a pool of acid, his eyes and mouth rendered useless by the corrosive, and it is obvious that he must have seen the murderer before being struck down. The police continue their investigations while Tony is recovering, but in the interim Thornton is found dead with a suicide note confessing to Martin's murder. The confession is not accepted, but before more harm can be done the bandages are removed from Tony's eyes and he names the killer—Lila

Acting.—Bruce Cabot is good as Bob Clayton, Helen Mack is a competent and attractive Carole, and Roland Drew, Frank Puglia, Tommy Jackson and Joan Woodbury register in key supporting rôles. Good comedy relief is in the hands of Tom Dugan, cast in the part of an attendant who fancies himself as a criminologist.

Production.—The basic formula is not new, but the twists are, and it is invention in presentation that leads to good suspense and thrills. The unexpected is effectively encouraged. Humorous relief is at times incongruous, but the lapses are justified inasmuch as they help to make tolerable a hospital atmosphere that is in itself a grim emblem of mortality. In a phrase, the film is in word and deed a sound example of best-seller crime fiction.

Points of Appeal.—Popularity of thrillers, expert direction, keen suspense, bright comedy relief, effective last-minute shock tactics, and popular cast.

Panama Patrol

Grand National. American (A). Directed by Charles Lamont. Featuring Leon Ames, Charlotte Wynters and Adrianne Ames. 6,274 feet. Release not fixed.

SINISTER Oriental spies, true-blue United States secret service agents, and a last-minute race to save a girl are the evergreen ingredients of this espionage melodrama. Its time-honoured formula, dispensed by an eager cast and backed by good production qualities, registers yet again. In brief, it's cast-iron for the "ninepennies." Good support for popular and industrial halls.

Story.—Philip Waring, of the United States Espionage Service, and his secretary, Helen Lane, have to postpone their wedding to decipher a message, intercepted whilst about to be delivered at an Oriental Embassy. Decoding reveals that a New York curio-dealer's establishment is the headquarters of a gang out to secure plans of power stations of the Panama Canal.

Waring decides to investigate personally, but every time he, Helen, and other departmental assistants make a move the Oriental spies are one ahead of them. Eventually suspicion is directed toward Arlie Johnson, the official interpreter, but before his guilt can be proved the lives of all, including Helen, are placed in jeopardy. However, the department subsequently triumphs, and Waring and Helen marry.

Acting.—Leon Ames is a shrewd, cool and courageous Waring; Charlotte Wynters is a staunch Helen; and Abner Biberman is subtle as crook Johnson. Adrianne Ames, Weldon Hayburn and John Smart represent good supporting types.

Production.—The basic battle of wits and brawn between the United States Secret Service agents and Oriental spies is productive of many spectacular thrills, while technical detail illustrating methods adopted to decipher codes is both instructive and informative. Governing all is a piquant touch of romance. It's good, honest, concentrated spy drama.

Points of Appeal.—Hearty plot, entertaining side issues, lively thrills, popular cast and good title.

Big Town Czar

Gen. F.D.-Universal. American (A). Directed by Arthur Lubin. Featuring Barton MacLane, Tom Brown and Eve Arden. 6,001 feet. Release not fixed.

HERE we have a gangster melodrama that is a grimly ingenuous reminder that the wages of sin is death. It's a little too naïve and "penny-bloodish" for the discerning patron, but nevertheless gives its modern parable a punch that is certain to register with the masses. There is a powerful cast headed by Barton MacLane, and direction that is cognisant of the value of human effort, as well as hearty surface action. Good two-feature programme proposition.

Story.—Slum-born Phil Daley rebels at his ugly environment and determines to get money the easy way. He turns racketeer, plays his cards cleverly, and finishes up by having the town in his pocket. His respectable parents refuse to have anything to do with him, and he also loses the love of his childhood sweetheart, Susan, but his college boy brother, Danny, idolises him.

For the sake of his family Phil tries to discourage Danny, but Danny insists upon leaving college and joining him. Danny lacks restraint, double-crosses Mike Lugar's rival gang, and meets the inevitable fate. Phil gets out of town, but returns when he thinks Susan is in danger and shoots it out with Lugar. He is convicted for murder and goes to the chair thoroughly convinced that crime is not what it's cracked up to be.

Acting.—Barton MacLane and Tom Brown are good as Phil and Danny, Eve Arden is a sympathetic Susan, and Jack La Rue is true to type as rival gangster Lugar. Touching supporting character contributions come from Oscar O'Shea and Esther Dale as Phil's parents.

Production.—The law of succession in gangdom is clearly illustrated, and so is the anguish of parents who have begotten crooks, and between the two the story gives rousing moral support to the proposition that crime seldom pays. The text may be a little too obvious for the intelligentsia, but its language is certainly that of the man and the woman in the street. Atmosphere and timing are first-rate.

Points of Appeal.—Good story, straightforward treatment, strong character drawing, moral as well as thrilling climax, and good title.

REVIEWS continued on page 2

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on page 2

PARAMOUNT

unquestionably!

"BOY, OH BOY!! PARAMOUNT'S GOT 'EM!!! ...AND I'M SITTING ON TOP OF THE WORLD!"

IF IT'S A PARAMOUNT PICTURE IT'S *Still* THE BEST SHOW IN TOWN

Paper Clowns by Arrangement with King Features Syndicate Inc. & Sapp

PARAMOUNT'S BOX-OFFICE

BEAU GESTE — GARY COOPER, RAY MILLAND, ROBERT PRESTON, BRIAN DONLEVY, SUSAN HAYWARD, J. CARROL NAISH, DONALD O'CONNOR, JAMES STEPHENSON. *Produced and directed by* WILLIAM A. WELLMAN

RULER OF THE SEAS — DOUGLAS FAIRBANKS Jnr., WILL FYFFE, MARGARET LOCKWOOD. *Produced and directed by* FRANK LLOYD *on a vast scale.* THE EPIC STORY OF THE LAST DAYS OF SAIL . . . AND THE FIRST DAYS OF STEAM!

INVITATION TO HAPPINESS — IRENNE DUNNE, FRED MacMURRAY *In a bitter-sweet romance produced and directed by* WESLEY ("Sing You Sinners") RUGGLES. *With* CHARLIE RUGGLES, WILLIAM COLLIER Sr. *and* BILLY COOK.

ROYAL NORTH WEST MOUNTED — RAY MILLAND *and* ROBERT PRESTON *in terrific drama of the North West! IMAGINE it—All the glorious scenery of Canada filmed in glorious TECNICOLOR!! Produced and directed by* CECIL B. DeMILLE!

GERONIMO — PRESTON FOSTER, ELLEN DREW, ANDY DEVINE, RALPH MORGAN, CHIEF THUNDERCLOUD, GENE LOCKHART *and* WILLIAM HENRY *In a thrilling, punch packed drama of GERONIMO the great Indian Chief who terrorised South West America in the latter part of the 19th Century.*

THIS MAN IN PARIS — BARRY K. BARNES, VALERIE HOBSON *and* ALASTAIR SIM *in another BIG British Paramount hit!! DAVID MACDONALD directs,* ANTHONY HAVELOCK-ALLEN *produces.*

GULLIVER'S TRAVELS — *A FULL LENGTH MAX FLEISCHER CARTOON. IN GLORIOUS TECHNICOLOR! The story the whole world knows . . . produced on a lavish scale in 3rd. dimension, with action, gags and music!*

SHEPHERD OF THE HILLS — *Another in TECHNICOLOR! Stars, cast, direction and production on the same vast scale that made "THE TRAIL OF THE LONESOME PINE" such a great BOX-OFFICE HIT!*

TRIUMPH OVER PAIN — *DRAMA TORN FROM THE RECORDS OF THE MEDICAL JOURNALS! Secrets of the Professions bared!! . . . MANKIND THE PATIENT!* ARTHUR HORNBLOW *produces.*

DANGER SIGNAL — PATRICIA MORISON *who sky-rocketed to fame with her sensational "PERSONS IN HIDING" in a great emotion-packed picture that gives full rein to her dramatic ability!* HENRY *('Bengal Lancer')* HATHAWAY *directs!*

LIVE AND LET LIVE — DOUGLAS WAKEFIELD, *England's favourite comic in a rowdy, hilarious, boisterous comedy! A Paramount British Picture.*

ARE HUSBANDS NECESSARY? — MADELEINE CARROLL *and* FRED MacMURRAY *want to know!! This grand team in another romantic-comedy that'll be a sure-fire money-maker in every type of hall!*

EVERY DAY IS SUNDAY — GLADYS GEORGE *and* SUSAN HAYWARD *in a dramatic story of other love and sacrifice, screenplay written by Sidney Kingsley, author of "Men in White" and "Dead End". Directed by* HENRY *("Bengal Lancer")* HATHAWAY.

WOMEN FROM HELL — *J. EDGAR HOOVER, the G-Man chief, the man who wrote, 'PERSONS IN HIDING' gives you another bombshell exposé of the 'Women from Hell.'*

THE GOLD RUSH!

UNION PACIFIC

BARBARA STANWYCK, JOEL McCREA, AKIM TAMIROFF, ROBERT PRESTON, LYNNE OVERMAN, BRIAN DONLEVY, ANTHONY QUINN, STANLEY RIDGES, EVELYN KEYES, REGIS TOOMEY, FRANCIS MacDONALD. CECIL B. De MILLE'S *greatest!!!*

THE LIGHT THAT FAILED

RONALD COLMAN *with* IDA LUPINO *in* RUDYARD KIPLING'S *immortal story of an Empire, a Man and a Woman! Produced and directed by* WILLIAM A. WELLMAN *on a vast and lavish scale!*

UNTAMED

RAY MILLAND, AKIM TAMIROFF, PATRICIA MORISON. *Produced in glorious* TECHNICOLOR!!!

DR. CYCLOPS

Real "Mystery" subject, only 8 people have read story, owing to technical and story innovations of such nature, that they can only be protected by secrecy. In Technicolor, directed by ERNEST SCHOEDSACK. ALBERT DEKKER *has title role.*

FRENCH WITHOUT TEARS

RAY MILLAND, ELLEN DREW, *in a Paramount British Production of famous West-End stage success! With* JANINE DARCEY, JIM GERALD, GUY MIDDLETON, ROLAND CULVER. ANTHONY ASQUITH *directs Produced by* MARIO ZAMPI.

Claudette COLBERT Special

The star of "MIDNIGHT" "I MET HIM IN PARIS" *and* "BLUEBEARD'S 8th WIFE" *in another ace picture!! We've got the story and it's a honey . . .* ONE THAT WILL LINE 'EM UP AT THE BOX-OFFICE ALL OVER THE COUNTRY!

ROAD TO MANDALAY

BING CROSBY, DOROTHY LAMOUR, BOB HOPE. *Melody! Glamour! Comedy! united in one great BOX-OFFICE riot!*

ALOMA

DOROTHY LAMOUR *in "Her Jungle Princess" and "Her Jungle Love" were SMASH HITS at the Box-Office! And now "ALOMA" in* TECHNICOLOR! *a romance of the South Seas, with the same exotic star, will be an even greater success!* E. H. GRIFFITHS *directs!*

THE WAY OF ALL FLESH

TAMIROFF the TERRIFIC *in a role worthy of his great talents with* FAY BAINTER, *and big supporting cast!*

THE AMAZING MARRIAGE

BARBARA STANWYCK, MELVYN DOUGLAS. *Two of the Screen's biggest personalities, TOGETHER for the first time!*

DISPUTED PASSAGE

DOROTHY LAMOUR, AKIM TAMIROFF, JOHN HOWARD *Directed by* FRANK BORZAGE. *Produced by* HARLAN THOMPSON.

CAT AND THE CANARY

BOB HOPE, PAULETTE GODDARD, GALE SONDERGARD, JOHN BEAL, DOUGLAS MONTGOMERY *and* ELIZABETH PATTERSON *in a screen version of the famous comedy-thriller which broke stage records in London and New York.* ELLIOTT NUGENT *directs,* ARTHUR HORNBLOW *Jnr. produces.*

"UNION PACIFIC"

Scenes from UNION PACIFIC (Paramount), reviewed in this issue. This is the 65th production in Cecil B. deMille's motion picture career which extends back over a quarter of a century. The picture, which stars Joel McCrea and Barbara Stanwyck, presents a robust, actionful romance of the building of America's great trans-continental railroad. The cast also includes Robert Preston, Akim Tamiroff, Lynn Overman, Brian Donlevy, etc.

REVIEWS—continued from page 16

Union Pacific

Paramount. American (U). Directed by Cecil B. DeMille. Featuring Barbara Stanwyck, Joel McCrea and Robert Preston. 12,132 feet. Release not fixed.

SPECTACULAR dramatisation of the building of the Union Pacific Railway, an outdoor epic of gargantuan dimensions. At one and the same time it is a record of stupendous achievement, a calendar of crime, a tribute to the wit and courage of woman, a rousing illustration of the dictum money is the root of all evil, and, above all, stern testimony to the comforting belief that Divine providence is on the side of right.

And that's only the half of it; it is also grand romance, a magnificent thriller, and, if possible, an even better comedy. History and hokum are wedded with superb showmanship in the interests of the universal box-office.

Outstanding general booking; DeMille and period Western at their exuberant best.

Story.—Following the Civil War, Congress decides to connect East and West by a railroad. The building of the Union Pacific is started, the intention being to link up with the rival Central Pacific. Barrows, a financier, is interested in both companies, but stands to make millions by delaying the construction of the Union Pacific. Sid Campeau, owner of gambling saloons, is employed by Barrows to cause trouble amongst the workers, most of whom are Irish. Jeff Butler, ex-Civil War hero, is engaged by Union Pacific to counteract Campeau's evil work.

It is a battle of brawn and brains between Campeau and Jeff from the word "go," and fuel is added to the fire when Dick Allen, Campeau's lieutenant, and Jeff turn out to be old war comrades and become rivals for Mollie Monahan, the pretty Irish postmistress. Dick later robs a pay train, and to save him from Jeff and the law Mollie marries him. The money is returned, but Mollie is dismissed from the postal service and Dick is outlawed.

Circumstances then contrive to place Jeff, Dick and Mollie on a train that is attacked by Indians, and the past is temporarily forgotten. All three are snatched from an almost certain death, and the confident Jeff turns up at the ceremonial joining of the two lines—Central and Union Pacific. Campeau is also there, ready to settle old scores with Jeff. Gunplay conveniently removes Campeau and Dick from the mortal scene, thereby leaving Jeff in possession of Mollie.

Acting.—Barbara Stanwyck gives all she's got to the part of Mollie; she is every inch the courageous outdoor heroine. Joel McCrea and Robert Preston observe all the rules as rivals Jeff and Dick; Brian Donlevy is a sinister Campeau; and Akim Tamiroff and Lynne Overman are great as Jeff's henchmen. Their sense of comedy is superb. Other players worthy of mention are Henry Kolker, J. M. Kerrigan, Robert Barrat and Fuzzy Knight.

Production.—The scenes in which Mollie shields Dick following the pay train hold-up, and her subsequent marriage to Dick, are the emotional highspots, while the crashing of a water tower on a train and the wrecking of another in the snow—the first the work of Indians and the second that of Nature—are representative of but a few of the many stupendously spectacular highspots.

Robust comedy finds box-office favour in Jeff's treatment of a towering bully, and the ease and unconcern with which Jeff's henchmen dose the unscrupulous with their own medicine. Gambling hall sequences, both grim and amusing, and tender domestic touches, fill in the background. History and romance do the rest.

The picture is epic and serial rolled into one. Its claims to universal appeal are invulnerable.

Points of Appeal.—Authentic basic theme, stupendous physical and technical presentation, spectacular thrills, human angle, great fights, irresistible comedy, outstanding cast, great title, and star and director values.

Secret Journey

Anglo-American. British (U). Directed by John Baxter. Featuring Basil Radford, Silvia St. Claire and Thorley Walters. 6,300 feet. Release not fixed.

ROMANTIC spy melodrama, the story of which approaches espionage mainly from the human angle. It depicts the reactions of young lovers who have their brief idyll rudely interrupted by the demands of their respective countries. It's all very sweet and pretty, but a modern audience is apt to demand more of espionage fare than a tender exposition of young love's dream.

Still, it has a thrilling climax, strong feminine appeal and a good title. These assets should serve it in good stead with the not too sophisticated. Average two-feature programme booking.

Story.—A German spy beats his Russian competitors in a fight for the possession of an important explosives formula held by the French. The theft leads to John Richardson, of the British Secret Service, being called in. It is known that the formula is in the home of General von Raugwitz, an expert chemist, and Richardson and his sister Helen, who, much against his wishes, has been assigned to assist him, set off for Berlin.

The only hope of gaining access to von Raugwitz's home is to play up to Max, von Raugwitz's artist son. Richardson turns art critic for this purpose, but it is Helen who does the trick. The formula is secured, but not before Helen and Max have fallen in love. Max is the more bitter of the two when he learns that he has been duped, but even in his distress he has to recognise that Helen was compelled to put duty before love.

Acting.—Basil Radford plays Richardson in a silly ass vein, and is equal to all emergencies. Silvia St. Claire shows promise as Helen—with a little more experience she should go far, but Thorley Walters overdoes the sensitive stuff, as Max. His lovelorn approach is frequently in danger of provoking laughter in the wrong place. George Hayes, Tom Helmore and Peter Gawthorne are sound in support.

Production.—Romance between the adventure-loving Helen and the æsthetic Max is the crux of the espionage argument, but in stressing the more tender hazards of secret service, the director sacrifices essential action. If only the cultivation of the love interest had been as rapid and as thrilling as its dissipation in line of duty! With sentiment as its keynote, it has to rely almost entirely on its address to the fair sex. However, although its appeal is one-sided, its box-office potentialities are far from negligible. The production work and atmosphere are ambitious, if not always quite convincing.

Points of Appeal.—Popularity of espionage stories, tender romantic angle, feminine appeal, colourful staging and good title.

Frontier Scout

Grand National. American (U). Directed by Sam Newfield. Featuring George Houston, Al St. John and Beth Marion. 5,723 feet. Release not fixed.

LIVELY, if ingenuous, period Western drama, telling the adventures of Wild Bill Hickok, famous scout of the American Civil War days. Romance is subservient to gunplay, but the entertainment's none the worse for that. Robust characterisation and good timing are the secrets of its modest success. Sound supporting proposition, particularly for industrial and juvenile audiences.

Story.—After winning the Civil War for General Grant and the Union Forces, Wild Bill Hickok becomes a United States Marshal. His pal, Whitney Roberts, joins him. Meanwhile, Steve, one of Bill's army associates, goes into partnership with Bennett, a somewhat mysterious gentleman, in a cattle shipping business.

Later, a gang of desperadoes and extortionists seize the herds, and Bill is sent to investigate. He is welcomed by Steve and Steve's sister, Mary Ann, and, with Whitney's help, quickly proves that Bennett is the leader. Having saved Steve from his double-crossing partner, Bill is nearly coaxed into settling down by Mary Ann, but not quite.

Acting.—George Houston is an agreeable and virile Wild Bill Hickok, veteran Al St. John provides good light relief in the comedy rôle of Whitney, and Beth Marion and Dave O'Brien are adequate as Mary Ann and Steve. Guy Chase plays the "heavy" with exuberant bravado as Bennett.

Production.—The Civil War and cattle rustling provide ample opportunity for action and gunplay, and this is adroitly seized. There is very little love interest, and less subtlety, but George Houston has more than enough personality and ability to ride roughshod over sentiment and the obvious. It is a potted serial, a handy one at that.

Points of Appeal.—Straightforward story, rousing fights, lusty hero, juvenile angle, and convenient footage.

Trouble for Two

Anglo-American. British (U). Directed by Walter Tennyson. Featuring Anthony Hulme, Mavis Claire and C. Denier Warren. 4,200 feet. Release not fixed.

COMEDY crook drama. The playlet aims at getting by with the unexpected, but so confused is the development and laboured the direction that it ends up without registering a single thrill or laugh. Brevity is its sole virtue. Quota fill-up for the uncritical only.

Story.—Rodney Paine, employee in a jeweller's shop, is instructed by Craven, the manager, to deliver a valuable pearl necklace at a certain address. The customer cannot be found, so Rodney decides to hold the necklace over the week-end. Carol Hanson, a pretty girl, makes friends with Rodney, and he allows her to wear the necklace at a party. During the party Rodney and Carol are relieved of the pearls by bogus detectives.

Needless to say, Rodney is in reality a police officer; he had been assigned to trap Craven, suspected for some time of being in league with crooks. He turns the tables on Craven and frees Carol, who, incidentally, is in Craven's power, in a dénouement which is obvious from the word "go."

Acting.—Mavis Claire is reasonably attractive and acts quite well as Carol, but Anthony Hulme lacks finesse and polish as Rodney. C. Denier Warren tries unsuccessfully to work light relief into the proceedings in a small comedy part. The supporting players are of little consequence.

Production.—The play is baffling only inasmuch as it is next door to impossible to discover what it is all about until it's within sight of its ending. When the light is seen all that's revealed is the obvious.

Points of Appeal.—Title, convenient footage and quota ticket.

REISSUES

Secrets of F.P.I.

Renown. German (U). Directed by Karl Hartl. Featuring Conrad Veidt, Jill Esmond and Leslie Fenton. 8,343 feet. Release not fixed.

"SPECTACULAR melodrama, an ultra-modern version of the triangle theme. Story a trifle sketchy, but sustained promise of dramatic thrills finds rich fulfilment in an exciting climax. Characterisation vigorous and novelty values box-office." So reads the KINE. review of April 6, 1933. Time has inevitably taken the edge of novelty values, but otherwise the original review more or less goes. The film certainly retains enough spectacle and red meat to merit serious consideration as a popular revival.

Sing as you Swing

New Realm. British (U.). Directed by Redd Davis. Featuring Clapham and Dwyer, Evelyn Dall, Mills Brothers and Claude Dampier. 3,660 feet. Release not fixed.

ABRIDGED version of the screen musical review, originally reviewed in KINE, issue July 15, 1937. Re-editing has been accomplished with a minimum of injury to continuity, and the result is a handy supporting featurette, one with the billing matter of a top-liner.

SHORTS OF THE WEEK

ANGLO-AMERICAN

NOT SO DUMB. American (U). One reel. Release not fixed.—Interesting Nature short giving entertaining illustrations of unfailing animal instincts. Commentary smooth and photography adequate. Handy fill-up for most halls

DENNING FILMS

POINT OF VIEW. No. 1. British (U). Approx. 2,000 feet. Release not fixed.—This is the first of a novel and interesting documentary series which, as its title suggests, presents varying points of view on subjects of national interest and importance. It is entirely free from propaganda, states the case for and against with lucidity and ingenuity, and leaves it to the audience to form their own opinion. It has been started by Ivan Scott, late commentator and news editor of a British newsreel, who conceived the idea with a number of friends. They now choose subjects for screening and have 250 subjects in hand already. This first example deals entirely with the question of whether we should grow more food. Farmers' point of view and national interest are fully stated. Very good thought-provoking programme feature.

POINT OF VIEW. No. 2. British (U). Approx. 2,000 feet. Release not fixed.—This number debates the question as to whether hospitals should be under private or State control. The pros and cons are expressively presented pictorially, and the commentary is exceedingly good. Another item in the issue is "Should Women Use Make-up," which gives an exceedingly interesting sidelight on the "make-up" industry.

POINT OF VIEW. No. 3. British (U). Approx. 2,000 feet. Release not fixed.—With the intriguing title of "How Many Milkmen Down Your Street?" this issue discusses with many humorous touches as well as serious consideration the problem of milk distribution; whether or no areas should be allotted to various combines to avoid overlapping and the consequent increase of price to the consumer. Very good featurette.

NEW REALM

†*EAST OF THE PENNINES. British (U.). Two reels. Release not fixed.*—Travel short photographed in Dufaycolor bringing to the screen the rich pictorial beauty of the Pennines and their historical environs. Famous abbeys, falls and delightful glimpses of the Yorkshire moors are included in the itinerary. Commentary and compilation good. Outstanding featurette.

†*OVER THE BORDER. British (U.) Two reels. Release not fixed.*—Pictorial tour of Scotland and its major centres of interest, photographed in Dufaycolor. The route is somewhat stereotyped, but expert presentation, plus natural colour photography and clear commentary nevertheless gives a new slant to the subject. Safe fill-up for all classes.

RKO-RADIO

THE MARCH OF TIME. No. 1. Fifth year. American (U). 1,547 feet. Released in series.—Dealing with a subject that greatly concerns citizens of this country, March of Time's first issue in its fifth year, "America Thinks it Over," illustrates the amazing accuracy of "Fortune" surveys of public opinion. The vast importance of these periodical censuses since they established themselves with a correct forecast of the 1936 presidential election is demonstrated by several sample interviews, which are followed by glimpses of the inside works. To people in this country the surveys are taking on a different aspect, for they are now playing a major part in influencing America's foreign policy. The question "Which side will the U.S. back in the event of a European war?" receives an answer in the latest "Fortune" survey, which shows that by far the best-liked country with Americans is Great Britain, and, on the other hand, the most-hated is Nazi Germany. An excellent issue which should register 100 per cent. approval wherever it is shown.

† In Colour.

NAMES *in the* NEWS

C.E.A. BRANCH CHAIRMAN AS A.R.P. CONVENER

F. G. W. Chamberlain, chairman of the Bristol C.E.A., has been appointed convener for the South Western A.R.P. Committee, which comprises representatives from the Bristol, Devon and Cornwall, and Hants and Isle of Wight branches.

David Scott, assistant manager to the Odeon, Bournemouth, has been transferred to the Odeon, Brighton, where he will occupy a similar position. Before departing, he gave each member of the Mickey Mouse Juvenile Committee a pleasing gift.

D. G. Abell, the general manager of the Bournemouth Odeon, comes from the same kinema at Brighton to which Mr. Scott has been appointed.

As ... keenly interested in military activit... it was appropriate that **John William ... avenport's** appointment as manager of the ...ilo Cinema, Brierley Hill, should coincid... ith the showing of the official A.R.P. ... "The Warning." A native of Birming... he was connected with the recruiti... ffice at Birmingham, commencin... ies as a messenger boy at the age of ... position he occupied throughout the ... at War. At the age of 15 he joined the ...avy for five years.

In 1923 he became associated with the Danilo theatres and later, after being connected with several kinemas in Birmingham, he joined the Odeon circuit and came to Brierley Hill as chief operator. For three years he was at the Picture House (now the Odeon Cinema) and from there he went to the Plaza Cinema, Rugby.

Gracie, M.A.

Manchester University Court of Governors has decided to confer the honorary degree of M.A. on **Miss Gracie Fields.**

Miss Fields will not be the first actress to be honoured by Manchester University. Dame Sybil Thorndike holds the Honorary LL.D. of both Manchester and Edinburgh.

In 1937 Gracie was given the freedom of her home town of Rochdale.

Congratulations and good wishes from numerous Trade friends awaited **George F. M. McDonald**, son of the late Coun. G. F. McDonald and Mrs. McDonald, of Birmingham, upon his marriage at St. James's Church, Handsworth, on Thursday last. His bride was Miss Ada Esther Robinson, of Handsworth.

Proprietor of the Picture House, Cannock, Mr. McDonald is also responsible for the bookings of the Coliseum, Saltley, and the Carlton, Sparkbrook, Birmingham, with which the family have long been associated.

H. C. Robinson, who has succeeded F. V. Welford as manager of the Empire, Derby, asks us to state that his former position was assistant manager of the Hippodrome, Sheffield, and not manager, as announced in last week's KINE. The manager of the Hippodrome is **W. B. Gibson**, who has occupied the position for a number of years.

R. B. Living, who has been appointed manager of the new Curzon Cinema at Waterlooville, Hants, entered the kinema business at an early age, for he started his training under his father at the Rialto, Shirley, Southampton, immediately after leaving school. Afterwards he was for a time in the advertising business, and he then became connected with the stage under the name of Terry Masters, and took part in various touring shows. He eventually returned to the movies, and was at the Classic, Southampton, before taking up his new appointment at Waterlooville.

A. L. Pareezer, general manager of the Academy, Brighton, to-day (Thursday), May 25, celebrates his silver wedding. Mr. and Mrs. Pareezer have planned to entertain a party of relatives and friends to dinner at the Regent, and the guest of honour will be the Mayor of Brighton (Councillor J. Talbot Nanson, J.P.). Colleagues of Mr. Pareezer with Gaumont-British in Brighton who will also attend are R. H. Ainsworth (general manager, Regent), Charles Henry (Hippodrome), and E. V. Glenister (Gaumont-British area supervisor), who hopes to be present if he is able to conclude important C.E.A. business at Plymouth in time to enable him to get back to Brighton.

BRIGHTON SILVER WEDDING PARTY

George William Hibbert has taken over the management of the Ollerton Picture House in succession to **A. E. Barron**, who left recently to take charge of a new kinema in Stockport, Lancashire.

Mr. Hibbert is a native of Derbyshire and started in the Trade at Castle Donnington 18 years ago. For the past 10 years he has been manager of the County Cinema, Kegworth, Leicestershire.

Percy Dennis, son of T. W. Dennis, managing director of Ollerton Pictures, Ltd., has been acting manager at the Picture House since Mr. Barron's departure in March.

Manchester Trade Forms Sports Association

OFFICIALS AND PROGRAMME ANNOUNCED

A GENERAL meeting of prospective members of the Manchester and District Cinema Trade Sports Association was held at Manchester on Friday last when the following officers were appointed:—

Chairman, J. Brierley; vice-chairman, Grattan Milloy; hon. secretary, Gordon Emery, Midland Bank House, Cross Street, Manchester; assistant secretary, A. Burgess; hon. treasurer, F. A. Harrison; assistant treasurer, Fred Stanbury; committee, Messrs. L. Lewis, Evanson, Baldwin, Herbert, Lynch, Miller, A. Sockolov, Bert Jackson, C. Close and N. Wild.

It was decided that the entrance fee and subscription for the first year be 2s. for seniors (persons over 21 years) and 1s. for juniors.

As membership of the Association is open to the staffs of exhibitors and renters as well as to accessory and publicity firms, an enrolment of 500 in the first year should be within the bounds of possibility.

An invitation will be extended to a well-known public man to be president.

Several cricket matches have already been arranged: June 4, Manchester Regiment, Ashton Barracks, at Ashton; June 21, Salford City Police, Broughton Cricket Ground; June 25, Yorkshire R.E.F.'s, at Manchester; July 9, Heaton Mersey Cricket Club, Heaton Mersey; July 16, Yorkshire Kinema R.E.F.'s, at Burmantofts; August 2, Salford City Police, at Broughton Cricket Ground.

The cricket section hopes to arrange a match this season with London and Liverpool teams on the Old Trafford ground.

Negotiations are now in progress for a bowling green. A series of golf fixtures is being arranged, also a Sunday evening dance, this summer.

Meanwhile, cricketers are reminded there will be net practice on Thursday of this week, from 12 noon to 2.30 p.m. at the Pendleton Cricket Ground, Agecroft.

A.C.T. BALL AND CABARET

Technicians Make Whoopee

The Association of Cinema Technicians' fifth annual ball, held last Thursday, attracted a large attendance, not only of studio employees, but all associated with the Industry. Anthony Asquith, president of the association, was present, and with him were Ellen Drew, Ray Milland, Mario Zampi, producer, and others from the cast of "French Without Tears" (Paramount), which he is directing at Sound City.

An excellent cabaret included Gracie Fields, Ronald Frankau and Douglas Bing. George Elvin and other officials from the A.C.T. were hosts.

C.G. Starkey, manager of the Odeon, Halifax, and Harry Beverley, captain of the Halifax Rugby team holding the English Rugby cup, won at Wembley

ALL-STAR BALL AT BRIGHTON

Charity Effort in Aid of Catholic Stage Guild

Many stars and Trade personalities attended the theatrical ball held at the Grand Hotel, Brighton, on Saturday, in aid of the Catholic Stage Guild.

Gracie Fields not only found time to make a personal appearance, but entertained a company of nearly 400 for half an hour and, before leaving for London, gave £10 on behalf of the cause.

Maureen O'Hara, 19-year-old star of "Jamaica Inn," Judy Kelly, Mary Maguire, Joan Wyndham, Mary Lowe, Robert Newton, Charlie Naughton, and Billie Milton were other stars who attended, most of them being brought down from London by J. J. Deeny (general manager of the Regal, Marble Arch) and chairman of the Brighton, Hove and Sussex branch of the Catholic Stage Guild.

A. J. Sadler (Astoria), Harry Jacobs (Curzon) and Charles Henry (Hippodrome) were the local showmen who gave valuable support to the ball.

West Hartlepool Outing

G. H. Barker, manager of the Forum, West Hartlepool, and the staff enjoyed the annual outing on Sunday to Whitley Bay. Dinner and tea were taken at the Rex Hotel.

GOLF

Exhibitors Score Over Renters

E. W. BOSTOCK'S SUCCESS

E. W. Bostock (exhibitors) won the annual golf competition, played over the Naze Golf Course, Essex, by exhibitors and renters of the Eastern Counties and Southern Midland section of the Cinematograph Association, for the Sir Albert Clavering Cup. There were 24 entries and arrangements were in the hands of H. Double.

Big Entry for Midland Tourney

Golfing members of the Trade in the Midlands have again rallied round W. L. Grice, hon. treasurer, in connection with the annual Tournament in aid of the local Trade Benevolent Fund. Already the non-playing and playing entries number upwards of 100, and Mr. Grice asks the KINE. to remind others that entries close on Wednesday next, May 31.

"KINE" DARTS TROPHY

Presentation by Wally Patch

KAY'S LABS. FIRST HOLDERS

OVER 230 members and friends of the KINE. Trade Darts League thoroughly enjoyed the first annual social and dance of the League at the St. James Men's Club in Greek Street last Friday evening.

A happy interlude augmented the proceedings at half-time, when Wally Patch made his appearance to perform the presentation of the KINE. WEEKLY cup. This season's champions and first holders of the cup are Kay's (West End) Laboratories.

In a witty address, Wally paid a glowing tribute to the KINE. for the forefront position it holds in all deserving Trade affairs.

After congratulating the winners on their achievement, he presented the cup to A. Barham, captain of Kay's team, who responded briefly but appropriately.

The champions, together with members of the National Screen Service team, the League runners-up, then paraded in front of Wally to receive their medals donated by Paul Kimberley, managing director of National Screen. The personnel of the teams were: Kay's, A. Barham (captain), A. Williams, L. London, L. Tyce, J. Davis, D. Davis, G. Allen, and J. Hindmarsh, and National Screen, L. Stammers (captain), G. Grollman, G. Banks, A. Appleby, A. Stevens, G. Thow, L. James, R. Hanmer, T. Simmonds and H. Cooper.

To conclude the interlude, the revellers demanded by insistent applause the appearance of their popular secretary, L. Stammers, of N.S.S., whose untiring efforts have made the League's first big year a great success. Paul Kimberley was represented by his son, T. Kimberley.

"THE WARE CASE" FOR AMERICA

Release by G.-B.

Reginald Baker, managing director of A.B.F.D., announces that the Clive Brook-Michael Balcon-Robert Stevenson film, "The Ware Case," now being generally released in this country, has been accepted in America for nation-wide distribution and is to be released there by Gaumont-British through the Twentieth Century-Fox distribution organisation.

The coast-to-coast coverage of this leading American organisation which has affiliated to it a large number of important kinemas gives "The Ware Case" an American release rarely accorded to British product.

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C.G. Starkey, manager of the Odeon, Halifax, and Harry Beverley, captain of the Halifax Rugby team holding the English Rugby cup, won at Wembley

BALL AT TON

in Aid of ge Guild

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), Harry Jacobs nry (Hippodrome) who gave valuable

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"KINE" DARTS TROPHY

Presentation by Wally Patch

KAY'S LABS. FIRST HOLDERS

OVER 230 members and friends of the KINE. Trade Darts League thoroughly enjoyed the first annual social and dance of the League at the St. James Men's Club in Greek Street last Friday evening.

A happy interlude augmented the proceedings at half-time, when Wally Patch made his appearance to perform the presentation of the KINE. WEEKLY cup. This season's champions and first holders of the cup are Kay's (West End) Laboratories.

In a witty address, Wally paid a glowing tribute to the KINE. for the forefront position it holds in all deserving Trade affairs.

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GOLF

Exhibitors Score Over Renters

E. W. BOSTOCK'S SUCCESS

E. W. Bostock (exhibitors) won the annual golf competition, played over the Naze Golf Course, Essex, by exhibitors and renters of the Eastern Counties and Southern Midland section of the Cinematograph Association, for the Sir Albert Clavering Cup. There were 24 entries and arrangements were in the hands of H. Double.

Big Entry for Midland Tourney

Golfing members of the Trade in the Midlands have again rallied round W. L. Grice, hon. treasurer, in connection with the annual Tournament in aid of the local Trade Benevolent Fund. Already the non-playing and playing entries number upwards of 100, and Mr. Grice asks the KINE. to remind others that entries close on Wednesday next, May 31.

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PROVINCIAL TRADE SHOWS

BIRMINGHAM	· WEST END	· MAY 26 · 10.30
CARDIFF	· ODEON	· MAY 25 · 11.0
LIVERPOOL	· TROCADERO	· MAY 25 · 11.0
MANCHESTER	· GAUMONT PALACE	· MAY 26 · 10.45
NEWCASTLE	· QUEENS	· MAY 25 · 10.45
GLASGOW	· LA SCALA	· MAY 26 · 10.45

Preceded by Walt Disney's Mickey Mouse Cartoon, "MOOSE HUNTERS"

When Lionel Barrymore celebrated his 61st birthday on April 28, many old friends gathered on the M-G-M lot to congratulate him. Seated—Norma Shearer and Rosalind Russell. Standing—Mickey Rooney, Robert Montgomery, Clark Gable, Louis B. Mayer (Vice-president in charge of M-G-M Studios), William Powell and Robert Taylor.

B.O.T. Quota Surprises

BRITISH FILMS DOWN TO 25 PER CENT.

Increase of Exhibited Footage

OFFICIAL figures issued by the Board of Trade show that both renters and exhibitors exceeded their quota requirements of British films during the first quota year. The renters' figures are: 21.3 per cent. as against 15 per cent.

Total length of registered film exhibited showed an increase of 2,273 million feet, of which British film accounted for 25.7 per cent., a decrease of 2.2 per cent.

Examination of the returns for the year ended September 30, 1938, furnished by exhibitors under the Cinematograph Films Act, 1927, the Board of Trade states that during that period the aggregate length (including repeated performances) of registered films exhibited in kinematograph theatres in Great Britain was 44,999 million feet, as compared with 42,726 million feet in the previous year.

The total length of registered British films exhibited was 11,555 million feet, or 25.7 per cent. of the whole, as compared with 27.9 per cent. for the year ended September 30, 1937.

The aggregate length of long films (i.e., films of 3,000 feet and over) included in the above figures was 41,435 million feet, of which 10,949 million feet, or 26.4 per cent., were British, as compared with 29.3 per cent. for the year ended September 30, 1937.

Under the Act, as amended by Section 16 of the Cinematograph Films Act, 1938, the minimum proportion of British films which exhibitors were required to show during the year ended September 30, 1938, was 15 per cent.

Particulars of the films registered under the Cinematograph Films Act, 1938, during the year ended March 31, 1939, are given in the following statement:—

BRITISH LONG FILMS

Registration.	No. of Films.	Registered Length (feet).	Renters' Quota (feet).
Exhibitors' quota only ..	25	137,404	
Renters' quota (single) ..	47	321,176	321,176
.. .. (double) ..	21	158,979	317,958
.. .. (treble) ..	10*	80,083	231,770*
	103	697,742	870,904

* Includes one film which counts as doubled under Section 3.

FOREIGN LONG FILMS

Renters' Quota.	Exempt under Section 4.*	Total.
No. of films 501	34	535
Registered length (feet) 3,214,347	274,475	3,488,822

* In addition, 12 films of an aggregate length of 93,260 ft. which were registered under the Cinematograph Films Act, 1927, were exempted from renters' quota under Section 4.

Summary

Renters' quota
British .. .. 870,904 ft.
Foreign .. .. 3,214,347 ft.

Total .. .. .. 4,085,251 ft.
British percentage, 21.3.
(Statutory minimum percentage, 15.)

BRITISH SHORT FILMS

Registration.	No. of Films.	Registered Length (feet).	Renters' Quota Length (feet).
Exhibitors' quota only ..	3	5,084	
Renters' quota	272	335,437	335,437
	275	340,521	335,437

FOREIGN SHORT FILMS

No. of Films.	Registered (and Renters' Quota) Length (feet).
776	891,840

Summary

Renters' Quota
British .. .. .. 335,437 ft.
Foreign .. .. .. 891,840 ft.

Total .. .. .. 1,227,277 ft.
British percentage, 27.3.
(Statutory minimum percentage, 15.)

NATIONAL SERVICE FILM SHOWS

Glasgow Effort

Sunday kinema shows in aid of National Service were held this week at the New Star, Maryhill, Springburn, Bridgeton, Riddrie, Anderston and Possilpark. Lord Provost Dollan and several speakers made an appeal on behalf of National Service.

All the kinema shows were given free and any surplus was available for the Lord Provost's fund.

"GLEBELANDS"

A Visitor's Gratitude

Reginald C. Bromhead, in his capacity of chairman of the Cinematograph Trade Benevolent Fund, forwards to the KINE. a copy of a letter just received from a recent guest at "Glebelands."

Dear Mr. Bromhead,—I should like to put on record my thanks for the grand time I have just had at "Glebelands."

I arrived there a very sick man, unable to work. I left "Glebelands" a fit man and ready to attack the job which I was lucky enough to land during my stay there.

I cannot speak too highly of it as a convalescent home.

Food, comfort and all amenities beyond praise. Above all, a red-tape-free club atmosphere.—Yours.

Greer Garson as Mrs. Chipping is introduced by Robert Donat as "Mr. Chips" to his fellow Masters. A scene from GOOD-BYE MR. CHIPS which M-G-M will shortly present in England.

U.S. Praises "Mr. Chips"

"BEAUTIFUL AND ELOQUENT FILM"

SCENES of unforgettable enthusiasm are said to have been caused at the M.-G.-M. world première of "Good-bye, Mr. Chips" at the Astor Theatre, New York. So great was public interest in this much heralded film that the opening box-office results have actually been superior to the phenomenal figures scored by "Pygmalion."

The film, which co-stars Robert Donat and Greer Garson was hailed as an unparalleled triumph for M.-G.-M., and provoked a flood of glowing comment from New York's most critical reviewers.

"A beautiful and eloquently moving film," *The Tribune* says. "Keeping high faith with the spirit and letter of the original, M.-G.-M. has translated it to the screen with remarkable vigour, understanding and feeling. It was conceived in Hollywood and executed in England—a method which has already borne rich fruit in 'The Citadel,' directed brilliantly by an American, Sam Wood, and performed consummately by Robert Donat and his British supporting company. It is a motion picture you will want to see time and again, and will remember long after the other offerings of our day have been forgotten."

The World Telegram said: "Practically every available adjective in the dictionary and its synonym in the 'Thesaurus' has already been lavished upon this motion picture by columnists, actors, actresses, radio commentators, and even by the author himself. For once their praise has not been premature or exaggerated. 'Good-bye, Mr. Chips' is everything they have said it is, and more. 'Good-bye, Mr. Chips' is a great picture, and if you miss it you're playing a dirty trick on yourself."

"The heart of England, we learn in the first scene of 'Good-bye, Mr. Chips,' has a gentle beat. So has 'Good-bye, Mr. Chips,'" is the comment of *The Sun*, which adds: "This is a story of England; a story told from the heart. So strong can be the power of gentleness that at the present moment it seems very likely that the Astor's new film will be everyone's favourite film for quite a while. It's a picture to inspire affection. It is, in fact, a picture you might as well make your own favourite film before everyone else tells you that it is theirs.

The Mirror said: "The British are so very emotional about their public school system that 'Good-bye, Mr. Chips' fits a foreign mood, but actually it is entirely universal. It is an adult picture and a stimulating one. Beautifully acted and artfully made, it constitutes a real treat for film fans."

The Journal said: "A gently sentimental picture that takes its place as one of the screen's finest entertainments."

CIVIC GUARDS WATCH IN DUBLIN KINEMAS

SEQUEL TO AUDIENCE COMPLAINTS

ACCORDING to the *Irish Press*, official organ of the Eire Government, Civic Guards have been detailed for Dublin kinema duty under the corporation's supervision scheme, adopted at the request of religious bodies.

The watch on kinemas is independent of the State censorship in Eire, and behaviour of members of the audience is the chief object, it is stated. Kinema warrants are issued to two Civic Guards from every district in the ordinary course, and the men now are detailed for special duty.

Members of audiences have, it is said, been complaining of incidents alleged to have occurred in kinemas. Managers have been asked to watch the conduct of those who attend their shows.

A prominent exhibitor told the KINE.: "At all times our own staff keep strict guard on the safety and conduct of our patrons. In addition to the precaution of the attendants on the floor there is an attendant on patrol duty in the kinema."

CLAIM DISMISSED

Stage Producer Sues Kinema

Judgment was given in the Eireann High Court, dismissing with costs a claim brought by Lorcan Bourke, theatrical producer, St. Canice's Road, Glasnevin, Dublin, against Dublin Kinematograph Theatres, Ltd., of which Maurice Elliman is managing director, for £1,435 for services stated to have been rendered by plaintiff to the defendants in the preparation and production of theatrical shows at the Queen's Theatre, Dublin, between May, 1932, and June, 1937. The plaintiff claimed alternatively for arrears of salary as producer on an implied contract to pay reasonable remuneration for such services.

The Queen's is the popular home of kine-variety in Dublin.

EIRE BENEVOLENT FUND

Voluntary silver collections are now being made at all Trade shows in Dublin for the funds of the recently formed Irish entertainments benevolent organisation, formed by prominent exhibitors and renters (as announced in the KINE. some time ago).

Crowded audience of Trade and Press representatives who attended a preview of "Three Smart Girls Grow Up" (G.F.D.) in the Regal Cinema last week contributed liberally to the fund.

Brian Aherne in the title role of CAPTAIN FURY a forthcoming U.A. presentation

N. IRISH COUNCIL'S APPEAL

GOVERNMENT AND S.O. ANOMALY

THE Northern Ireland Parliament is to be asked to amend the Local Government Act of 1934 so that once a local authority refuses to grant a seven days' entertainment licence there shall be no appeal from their decision. At the moment one can appeal to the County Court judge against the refusal of the licence.

No secret is made of the fact that once Sunday entertainment licences become general in Ulster, then there will be no cause to impose the present ban on Sunday kinemas.

The latest campaign is the result of developments in County Down. Bangor Borough Council refused to renew the application of Harry Caproni for a Sunday entertainment licence. He appealed to the County Court judge, who granted a music and singing licence.

The Council is therefore compelled to issue the licence and cannot take the matter to a higher court.

They have, however, instituted a campaign to prevent such reversals of the Council's decisions and urges the Northern Government to have the whole position reviewed.

REDUNDANCY AT ULSTER

Finance Minister's View

The view that Northern Ireland possessed all the kinemas it required for the present was expressed in the Northern Ireland House of Commons.

The Minister of Finance, the Rt. Hon. J. M. Andrews, in presenting his Budget, in which he made no concessions in regard to entertainment tax, and dealing with the present financial year, he said: "I do not expect any material increase in revenue from entertainments duty.

"The building of new kinemas, the duty on which forms the main portion of this item of revenue—has almost ceased, and the number of new kinemas appears to have reached a maximum for the present."

REDECORATING A KINEMA

Belfast Law Suit

In the Northern Ireland King's Bench Division, Belfast, the Lord Chief Justice refused a motion by plaintiff for final judgment of £571 8s. 2d. against Davy Forrester Theatres, Ltd. The plaintiff, William Lowry, trading as T. and W. Lowry, builders and contractors, of Woodstock Road, Belfast, asked for final judgment against defendants in respect of painting and decorating work at the Royal Hippodrome, Belfast.

J. D. Chambers, K.C., for plaintiffs, said defendants were apparently not prepared to meet their liabilities.

Isaac Copeland, for the defendants, pointed out that £130 had been paid, and that defendants were prepared to pay for work reasonably done. They complained of defective workmanship in respect of some of the work.

His lordship, holding that the matter was a triable issue, refused the motion, costs that the costs of both parties be costs of the cause.

TALENT COMPETIT

The annual talent competition at the Alhambra, Belfast, has proved a success and extra police have been necessary to cope with the crowds.

In order to give all the entrants their worth, it was necessary to show competition for a fortnight instead of a week.

RKO-RADIO SHOW

There was a large attendance at the Classic, Belfast, for the RKO-Radio show of "The Story of Vernon and Castle," which all declared that one of the best films seen. Nick C., Northern representative, had charge arrangements and the presence of M'Nally, manager for Ireland, was welcomed by exhibitors.

CAPA Presents

The Most Popular of all
EDGAR WALLACE
SPINE CHILLERS

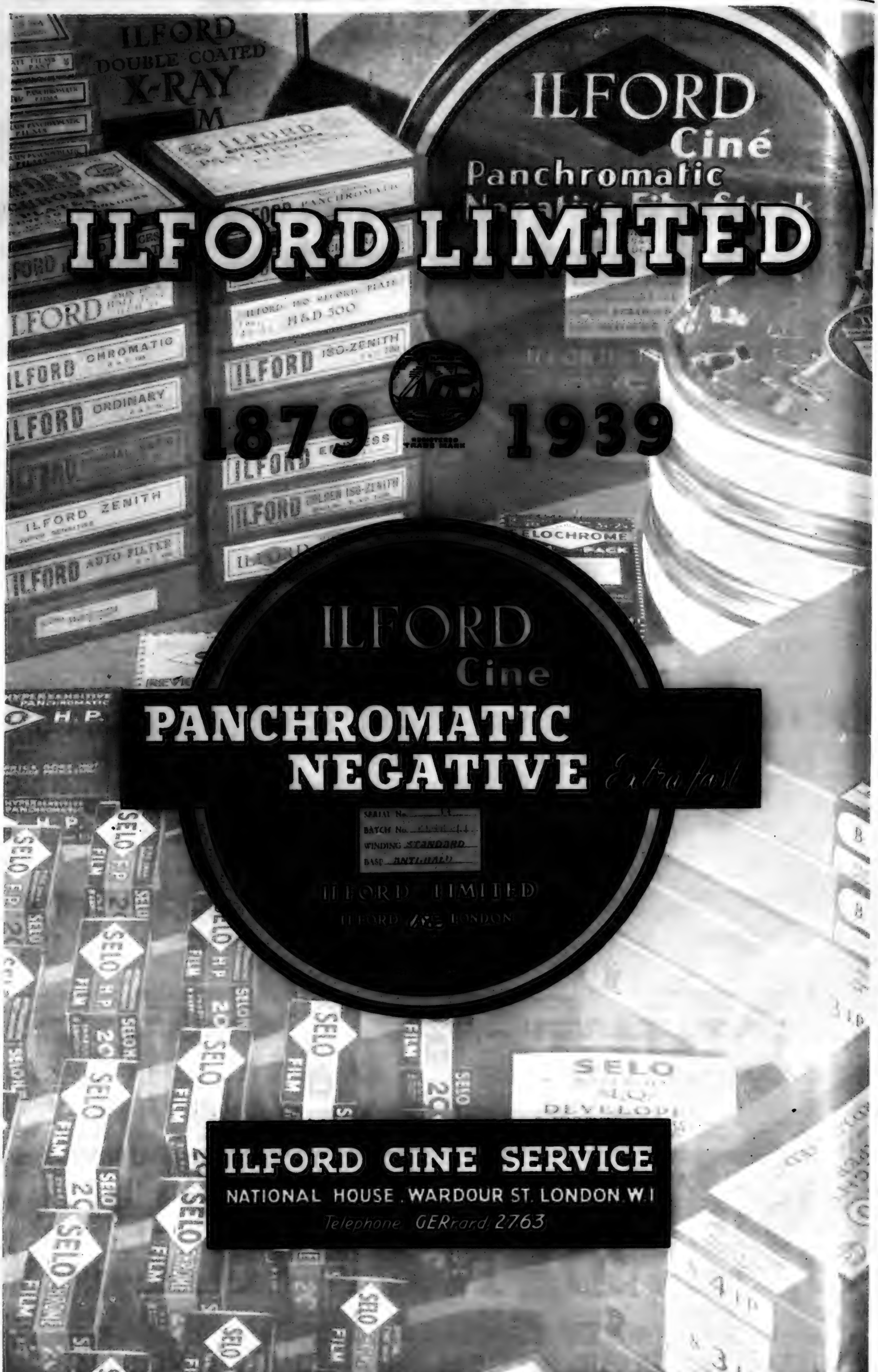
"THE FOUR JUST MEN"

with HUGH SINCLAIR · GRIFFITH JONES · FRANCIS L. SULLIVAN · FRANK LAWTON · ANNA LEE

Produced by MICHAEL BALCON

Directed by WALTER FORDE

TRADE SHOW: CAMBRIDGE THEATRE, WED., JUNE 7th, at 8.30 p.m.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BRITISH STAR-BUILDING

Difficulties and Dilemmas of the Producer

By P. L. Mannock

GRADUALLY the volume of British production is moving towards respectable proportions. Entire studios, active eighteen months ago, are closed, and the rate of acceleration is far from ideal, or, indeed, anything like sufficient to absorb more than a portion of those who have endured so many months of desperate idleness; but there are plain signs of a revival. It may take another year or more; but already I am finding it difficult to visit every picture during its making.

It may, incidentally, be pointed out that M.P.s and other innocent people may easily be misled by the news that registrations of British films this year have so far been slightly ahead of quota requirements.

Too easily it is assumed that the average showman has the choice of booking all the British films made. He has nothing of the kind. The average hall is barred from half of them; many exhibitors, indeed, are barred from two-thirds of them.

* * *

ONE of the unfortunate results of a slump is the setback it represents to those who seek to establish British stars. The vogue of a personality may sometimes be achieved in a single picture, but as a rule this is not so. Personalities, seen over a period of years, are a vital part of the commercial goodwill of production, and if this process is arrested or curtailed it is difficult to restart it.

Anyone who seeks to give new blood a chance is under considerable handicaps at any time. There is prejudice to be overcome; there is the arduous business of discovery; and, of course, there is always the risk that an error of judgment may take place and the discovery found wanting. This last is part of the gamble; for even when exhaustive tests are made the first day or two's work may reveal that a mistake has been made. Nevertheless, none of the reasons seem to me to weigh decisively against the principle of always seeking new potential star material rather than back on known names.

* * *

ONE strong reason to-day for unearthing new talent has nothing to do with the intrinsic logic and progressive policy of doing so. It consists of the fact that the comparatively few known screen personalities are now opening their mouths far too wide in the matter of salaries.

Speaking on this subject the other day to Irving Asher, I found him eloquent on this aspect of film-making. "Quite a number of leading players, and many of those who are recognised character supports, are getting more money in this country than they would in Hollywood," he assured me. "Stage actors especially are demanding far more than ever, in spite of depressed conditions—perhaps because of it. It is not economic to cast pictures on this basis.

"You can no longer get a first-class Hollywood personality on a fair salary. They are in such demand that if you are lucky enough to grab one the cost is often prohibitive."

* * *

IT was good to hear Mr. Asher, now in charge of some £250,000 worth of production, say that he is resolved to unearth new talent and utilise it whenever possible—normally in casts where there is already at least one so-called "selling name."

He is keen on giving chances to British actors. "Importing a first-class Hollywood director is as difficult as it is expensive," he says. He emphatically agreed with me, too, that British films have been, and still are, far too dependent on the theatre of the West End, both as regards subjects and players. "The average play is a bad bargain for the sums usually asked for the film rights."

* * *

THIS is a significant pronouncement by a very experienced producer at this particular moment when more West End plays appear to be sold to studios than ever before. "Goodness, How Sad!" "Inquest," "French Without Tears," "Gas Light," "Poison Pen," "Busman's Honeymoon"—all have been grabbed by British producers. I have no reason whatever for supposing that any of these subjects will not make excellent and highly successful pictures; but the proportion seems more than a trifle high.

Lest I should be misunderstood, however, I would make it plain that I regard the theatre—*outside the West End*—as the most fruitful field for discovering new screen-acting personalities. In repertory, touring companies, and even in drama, is, I am certain, a wealth of clever personalities. This week I watched a rehearsal of a new Welsh play opening in London next week. It includes several people who have never played professionally before in their lives; and I commend the attention of those who are genuinely seeking promising acting material to go and see for themselves.

* * *

ASSUMING that the Budget proposals remain in essence, if not in degree, I am surprised that no one has pointed out one effect of the "rebate" on wasted film charged with excise or customs duty.

So far as feature and newsreel production goes, the percentage of footage ultimately seen on the screen by the public is 5 per cent. at the most, on the average. Who is going to check up, for rebate, the 95 per cent. of "waste"? It seems that we must inevitably have a small army of excise officials collecting and checking those "faces on the cutting-room floor" and other superfluous "takes." The fiddling business of adding up these odd lengths of feet and inches in going to be sufficiently onerous to necessitate extra staffs in most cases; and Government officials will have to be put on the job of calculation as well.

By the way, I wonder if the celluloid duty will deter some of our more prodigal directors from taking, as is their habit, up to fifteen and twenty retakes of practically every shot?

"INSPECTOR HORNLEIGH" GETS BUSY

BIG CAST FOR ISLINGTON

Among the list of notable artistes supporting Gordon Harker and Alastair Sim in their new film, "Inspector Hornleigh on Holiday," a mystery comedy, are Wally Patch, Edward Chapman, Linden Travers, Kynaston Reeves, Hubert Harben, Wyndham Goldie, Peter Bull, Mary Jerrold, Philip Leaver, Meg Jenkins, Irene Handl, Drusilla Wills, Eileen Bell, Clifford Buckton, Charles Carson, Morland Graham, Beatrice Varley, John Glyn Jones, Betty Jardine, Charles Rolfe, Gordon Begg, Margaret Boyd, David Kier, Cecil Bevan, Richard Coke and E. Hamilton.

Thrilling action is the keynote of the screenplay which has been written by Sidney Gilliat and Frank Launder, the literary team responsible for the script of "The Lady Vanishes."

Walter Forde is directing this Twentieth Century production at Islington, accompanied on the set, as usual, by his talented wife, Mrs. Constance Forde. Cameraman Jack Cox, under a new contract, is lighting the picture. Continuity is in the hands of Helen Peacock.

Producer Walter Mycroft and Director Herbert Brenon on night location with the FLYING SQUAD unit (Associated British).

Two on the Floor at Elstree

"POISON PEN" COMPLETED

JACK HAWKINS, as the rascally Mayfair man who heads a gang of dope smugglers in "The Flying Squad," has already murdered two men in the two weeks that the film has been on the floor at Elstree.

He shoots Manning Whiley, his nervous young assistant, when he threatens to leave the gang, and then has to dispose of Ludwig Stossel, the half-crazy old musician, who witnessed the crime.

Herbert Brenon is making good progress on this Edgar Wallace thriller which has Sebastian Shaw starring as a young Scotland Yard detective, and Phyllis Brooks as the heroine who works with the gang although innocent of its true activities.

Spectacular Dance Numbers

Freddie Carpenter, the famous dance expert, is now working at Elstree on three spectacular dance numbers for the musical

(Continued on page 28

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SOMLO'S TRIO AT DENHAM

"AN ENGLISHMAN'S HOME" STARTS

Korda Prepares

LUNCHING at Denham on Friday with J. Somlo, I congratulated this very unassuming, accessible and experienced producer on his current activity, which consists of three important pictures.

"The Night of the Fire," with Diana Wynyard and Ralph Richardson, is starting very soon under Brian Desmond Hurst, and "The Arsenal Mystery" is in the cutting-room.

On an adjacent floor I found the energetic, genial Herbert Mason in control, on a tall trestle-stage, of "A Window in London." Cameraman, I was glad to find, was my old acquaintance Glen MacWilliams, now fully recovered from the serious car crash which laid him low in the U.S.A. for many months.

The set was a reproduction of the Chelsea Palace music-hall, and I found part of the "audience" at the special acts which bear on the drama.

A Sinister Magician

Following a live-routine dance by a troupe of comely Fisher girls, the curtain rose on the well-staged act of an illusionist, played by Paul Lukas.

Well in evidence was Jasper Maskelyne, who has been coaching Mr. Lukas on the manners and habits of magicians. Mr. Lukas has to make his wife disappear as one of the stunts, and Sally Gray, looking very attractive, was at work in this rôle, which has a dramatic punch in the form of her mysterious vanishing from the world of her friends.

Michael Redgrave seems very happy in his rôle of a humble British artisan working on the building of the new Waterloo Bridge. Patricia Roc, 20-year-old brunette and R.A.D.A. graduate, has a leading rôle.

"Englishman's Home"

Most of the cast of "An Englishman's Home" were on another set, where this week Albert de Courville begins this strong patriotic melodrama of England invaded.

Mary Maguire, Richard Ainley, Desmond Testa and Edmund Gwenn were busy on costume details, and Reginald Fogwell, production manager, hinted darkly at the spectacular improvements on the 30-year-old play which was at the time propaganda for conscription.

Korda's "Thief of Bagdad" is not starting for another ten days; but Irving Asher Productions, Asher tells me, are beginning their first of four subjects within a week. I was also assured that Korda's programme for the summer is likely to cause an overflow into Pinewood before long.

MIRROPHONIC FOR KAY LABS.

With three Western Electric sound systems at Finsbury Park preview rooms and one at their Soho Square private theatre the Kay Film Printing Co. is now converting its second equipment to Mirrophonic in their No. 2 preview room.

They have instructed Western Electric to instal electrical interlock equipment at the same time.

Twentieth-Fox has acquired the Frances Marion script dealing with the life of Marie Dressler as a vehicle for Gracie Fields.

PANCHROMOSA TYPE 39
EXTRA FAST STUDIO NEGATIVE
The ideal choice for production work
GEVAERT LTD.
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Sam Sax Schedules New Subject

"DRESSED TO KILL" AT TEDDINGTON

Sam W. Sax, executive producer of Warner Bros. First National, announces that "Dressed to Kill" will go into production at Teddington Studios after the Whitsun holiday.

Roy William Neill will direct, and the principal roles will be played by Tamara Desni and James Mason.

"Confidential Lady" Ending

Last sequences of "Confidential Lady" are being shot at Teddington by Arthur Woods. Ben Lyon and Jane Baxter are starred with a first-class supporting cast.

It includes Athole Stewart, Jean Cadell, Stewart Rome, Ronald Ward, Gibb McLaughlin, and Charles Penrose.

Brook Returns to Ealing

STEPHENSON TO DIRECT

"Goodness How Sad," Robert Morley's successful play, is to be filmed in June by Michael Balcon at Ealing with Clive Brook starring. Robert Stevenson will direct.

Clive Brook will play the part of the English actor who achieves fame in Hollywood and comes back to a dingy theatrical lodging, at which he used to stay in his impoverished days, in a sentimental attempt to recapture his youth.

The part of the stage-struck young girl whom he meets at the lodging and who falls in love with him is to be played by Anna Lee, whose husband, Robert Stevenson, is doing the screen adaptation in collaboration with Roland Pertwee.

SANDY POWELL IN COMEDY DRAMA

SMITH'S GOOD PROGRESS AT BEACONSFIELD

Filming during the week by Herbert Smith on his first week's shooting on the new Sandy Powell comedy, "All at Sea," has been confined to the interior of the chemical factory in which Sandy Powell works, and from which he accidentally removes a new and secret high explosive when he is sacked by the bullying staff manager.

Sandy, carrying the explosive which would devastate a wide area, balances it on the end of his fingers, whilst the rest of the staff in the factory look on hardly daring to breathe!

Leslie Perrins is the double-crossing villain who tries to sell the formula to foreign agents, but his little plan is foiled when one of his underlings sacks Sandy, and the little comic walks off with the explosive and joins the Navy!

A unit will shortly go to one of the Naval ports to film the exteriors aboard a warship.

DOG FILM STAR

"Sandy Steps Out"

A golden retriever puppy called Sandy will be starred in "Sandy Steps Out," latest of a remarkable series of featurette pictures made by P. and W. Films for presentation by Butcher's Film Service.

Sandy stepped out to have a look at the outside world because he was bored with home life. The things he has heard and seen since he adventured into the unknown with cameraman Jack Parker and producer Lance Comfort have filled him with wonder and amaze. Animal lovers, whose name is legion, will revel in Sandy's discoveries.

AN H.I. ROTARY STUDIO ARC

150-120 AMP. UNITS AVAILABLE

RECENT advances in the application of colour photography which have necessitated revision of accepted practice in the design of lighting equipment have resulted in the introduction by R. R. Beard of new H.I. arcs fitted crater volt stabilisers and Perber lens incorporating modern ideas based on colour and sound requirements of producers.

In the new arc the mechanism is completely mounted on a special end plate and the whole is held in position in the lamphouse by four master bolts provided with winged nuts. This, in turn, allows the grouping drive and control mechanism in the most accessible position.

The mechanical drive is employed for rotating the carbons differs radically from present accepted practice. Both motor and reduction gear are mounted at the rear of the housing on the master plate and are totally enclosed, ensuring silence in operation, always a chief necessity in arc lighting. Easy accessibility even during production when in position on spot rails is assured by provision of quick-release bolts.

Provision is made for rotating a 16-mm. positive and 11-mm. negative copper-coated negative at 14 r.p.m. for the production of a symmetrical crater.

A new feature of this driving method is the employment in the positive feed mechanism of a device which permits the use of small carbon ends for tests on short sequences, even though a long carbon may already be in position.

In order to overcome difficulties that arise from voltage fluctuation, particularly in arc operation, a remarkably effective piece of apparatus, known as the crater-volt stabiliser, is built into the mechanism and

150 amp. H.I. rotary arc introduced by R. R. Beard, Ltd.

can be brought into action by moving external plug connection on the end control plate. Additionally, a three-pin plug base is provided for insertion of an arc voltmeter for test purposes.

A noiseless knife-action switch ensures complete silence of light changes during quiet passages of dialogue. Sliding doors, giving access to the housing, allow these arcs to be used very close together on crowded spot rails, and prevent irritating displacement of light beams for insertion of new "charcoals" on long scenes.

A length-burning indicator, spot positioning indicator and periscope for viewing the crater, in addition to the polarity indicator, are other fresh developments which will be welcomed by the lighting expert in search of a carbon light source specifically designed to meet modern studio demands.

A wide-aperture short-focus "Perber" lens projects a smooth field of light with beam divergencies from 8-48 degrees, which allow the arc to be used with other modern light sources using this type of lens. The housing is cast from aluminium alloy which will give long life under very adverse location conditions and the design of the housing prevents flicker from cross winds.

The trunion and stand are made from malleable iron, and the latter is fitted with a winch lift and large ball-bearing castors, while the grid is a circular type designed to ensure adequate cooling.

The Pulse of the Studios

WHAT IS BEING PRODUCED AND WHERE

SUBJECT.	DIRECTOR.	PRINCIPALS.	CAMERAMAN.	STAGE.
ASSOCIATED BRITISH.—Elstree 1600.				
The Flying Squad (Ass. Brit.)	Herbert Brenon	Phyllis Brooks, Sebastian Shaw.	Walter Harvey	Third week.
She Couldn't Say No (Ass. Brit.)	Graham Cutts	Tommy Trinder, Fred Emney.	C. Friese-Greene	Third week.
BEACONSFIELD STUDIOS—Beaconsfield 555.				
All at Sea (Brit. Lion)	Herbert Smith	Sandy Powell, John Warwick, Leslie Kimmins, Kay Walsh.	H. Glendenning	Third week.
D. & P. STUDIOS.—Denham 2345.				
A Window in London (G. & S.)	Herbert Mason	Michael Redgrave, Sally Gray, Paul Lukas.	Glen MacWilliams	Final stages.
An Englishman's Home (Aldwych Prods.)	Albert de Courville	Mary Maguire, Edmund Gwenn, Richard Ainley.	Mutz Greenbaum	First week.
Thief of Bagdad (L.F.P.)	Ludwig Berger	Conrad Veidt, Sabu	S. Perinal	Trick work in preparation.
Night of the Fire (G. & S.)	Brian Desmond Hurst	Diana Wynyard, Ralph Richardson.	———	Exteriors only.
Untitled (Irving Asher)	Tim Whelan	Rex Harrison	Bernard Browne	In preparation.
EALING STUDIOS.—Ealing 6761.				
Come on, George (A.T.P.)	Anthony Kimmins	George Formby, Patricia Kirkwood.	Ronnie Neame	Second week.
Goodness How Sad	Robert Stevenson	Clive Brook, Anna Lee	———	In preparation.
GAINSBOROUGH STUDIOS.—Clerkenwell 1271.				
Inspector Hornleigh Takes a Holiday (20th Century Prod.).	Walter Forde	Gordon Harker, Alastair Sim, Wally Patch.	Jack Cox	Second week.
HIGHBURY STUDIOS.—Clissold 3003.				
Down Our Alley (G.N.)	George Cooper	Hughie Green and His Gang.	Jimmy Burger	Final week.
M.P. STUDIOS.—Elstree 1761.				
Mr. Walker Wants to Know (Anglo-Amer.).	John Baxter	Syd Walker	———	In preparation.
SOUND CITY.—Chertsey 2211.				
French Without Tears (Para. Brit.)	Anthony Asquith	Ray Milland, Ellen Drew	Bernard Knowles	Fourth week.
TEDDINGTON STUDIOS.—Kingston 2181.				
Confidential Lady (Warner F.N.)	Arthur Woods	Ben Lyon, Jane Baxter, Tamara Desni, James Mason.	Basil Emmett	Final stages.
Dressed to Kill (Warner F.N.)	Roy William Neil		———	In preparation.
TWICKENHAM STUDIOS.—Popesgrove 4444.				
Stars Look Down (G.N.)	Carol Reed	Emlyn Williams, Nancy Price, Michael Redgrave, Margaret Lockwood.	Mutz Greenbaum	In preparation.
WORTON HALL.—Hounslow 2323.				
The Murder Action (Venture)	Walter Tennyson	Anthony Hulme, C. Denier Warren.	Desmond Dickinson	Second week.

"THE FLYING SQUAD"

Continued from page 27

comedy film, "She Couldn't Say No." Greta Gynt, who was a ballet dancer before taking up a screen career, will be featured in these numbers, one of which will be an amusing golfing dance.

Fred Emney has started work on his part as a comedy burglar in this film, which stars Tommy Trinder.

Graham Cutts is directing with Claude Friese-Greene at the camera.

"Poison Pen" Completed

"Poison Pen," the Associated British screen version of Richard Llewellyn's powerful play, which gives Flora Robson one of her finest screen rôles to date, has completed by Paul Stein at Elstree last week.

The cast also comprises Reginald Tate, Ann Todd, Geoffrey Toone, Athole Stewart, Mary Hinton, Belle Chrystall, Robert Newton, Ella Retford, Wally Patch, Edward Chapman, Marjorie Rhodes, Jean Clyde, Beatrice Varley and Catherine Lacy. Phil Tannura was at the camera.

Cuts in Leeds Kinemas' Assessments

FOUR SUCCESSFUL APPLICATIONS

APPLICATIONS for reductions in the rateable value of a number of Leeds kinemas and shops were heard at the meeting of Leeds Assessment Committee.

In the cases of the kinemas it was stated that slum clearance had resulted in decreased box-office takings.

The following decisions were made:—

Wellington Picture House, reduced from £140 gross value and £113 rateable value to £130 and £105 respectively.

Imperial, reduced from £200 and £163 to £180 and £147.

Picture House, Cross Stamford Street, reduced from £180 and £153 to £140 and £113.

Queen's, reduced from £575 and £476 to £550 and £455.

FILM WORKERS AND CONSCRIPTION

Questions in the House

In the House of Commons last week ALFRED DENVILLE asked the Minister of Labour whether he had considered the position of actors, variety artistes and other similar persons in connection with compulsory military training and the reserve forces; and whether it was proposed to make any arrangements with regard to the re-absorption of such persons into their normal employment after discharge from military training.

ERNEST BROWN said that, as his hon. friend was aware, the Military Training Bill made general provision with regard to the reinstatement of militiamen in employment, including a power to make regulations with regard to certain matters. It would, he was sure, be advantageous if the organisations in the entertainment industry were to consult together as to the manner in which these provisions could best be operated. Any information or advice which his Department could give would be at their disposal.

Teaching by Screen

During a discussion in the House of Commons on Thursday, on the Report stage of the Military Training Bill, LESLIE HORE-BELISHA said that if the militiamen did not wish to attend technical education classes the Army Council proposed to approach the kinema Trade to see whether they could give facilities for the men to see films.

DUFAYCOLOR SHORTS FOR TECHNIQUE

Unit for Holland

In response to the increasing demand for colour shorts, Technique Distributors is sending a unit to Holland, where two featurettes will be produced in Dufaycolor.

The first subject will deal with the Dutch tulip fields which, with their riotous colours, should form an excellent medium for Dufaycolor photography. The other film will be a general survey of the Dutch nation. A sequence dealing with the army and fortification should prove to be of great topical interest.

The unit consists of Robin Carruthers director; Eric Cross, cameraman, and Julian Wintle, in charge of production.

THREE NEW EDUCATIONALS FROM G.-B.I.

Gaumont-British Instructional gave a private screening on Friday last of their latest scientific shorts. These are for purely educational use and are not intended for public exhibition. Three films were shown, the first, "Crustacea," an interesting subject dealing with all kinds of marine and freshwater shellfish.

"Arachnida," the second, offers some magnificent shots of various forms of spiders and scorpions, and their methods of obtaining food and of mating.

"Climbing Plants," however, is easily the most interesting. This film shows how and why plants, such as beans and honeysuckle, grow in their strange and characteristic manner.

Each film has taken one to two years in the making, and apart from their great interest to students, the micro-photography, slow motion, and stop-go motion at half-hourly intervals demonstrates the wonderful state of development this type of work has reached.

GAIETY, MANCHESTER

Future Uncertain

Gaiety Theatre, Manchester, for many years a kinema, but more recently a repertory theatre, has again closed its doors.

John Buckley, who is interested in several Lancashire places of entertainment, had a lease of the theatre for 13 weeks, which expires at the end of this week, May 27. The closing has been anticipated by seven days.

The future of the Gaiety will be considered at a meeting of the owning company, of which Coun. Sam Fitton is chairman, and J. Levy, managing director, at an early date.

Ed Sullivan, famous American Columnist, who wrote the story of BIG TOWN CZAR (General Films), in which he appears as himself. Reviewed in this issue

G.F.D. Trade Show for Blackpool

SPECTACULAR DRAMA OF THE BRITISH EMPIRE

A highlight of this year's C.E.A. Conference at Blackpool will be the presentation by General Film Distributors of the Universal picture, "The Sun Never Sets," an impressive drama of the British Colonial Service, co-starring Douglas Fairbanks, Jun., and Basil Rathbone.

This gala performance and the supper-dance which follows it will be held at the Winter Garden Theatre in Blackpool on June 23.

W. P. Lipscomb, the famous British writer, who has been responsible for several big film achievements, including "Pygmalion," adapted for the screen the original story by Arthur Fitz-Richards, on which the film was based.

Douglas Fairbanks, Jun., and Basil Rathbone portray two brothers employed in the British diplomatic service. It is the dramatic conflict between them which provides the enthralling central theme of the film. They are surrounded by a most distinguished cast headed by C. Aubrey Smith, the famous 75-year-old veteran of the screen.

The feminine leads are taken by Barbara O'Neil and Virginia Field, while Lionel Atwill, too, has a prominent part in this impressive tale, which is said to be imbued with the sterling spirit which has won Britain her vast Empire on which the sun never sets.

Showing Next Week in London

Astoria.—"What a Woman" (Columbia) and "The Girl Downstairs" (M-G-M).
Carlton.—"Love Affair" (RKO-Radio).
Curzon.—Mon.: "Pygmalion" (G.F.D.); Thurs.: "Carrefour" (United Curzon Corp.) and "Trunk Crime" (Anglo-American).
Davis, Croydon.—"Stand Up and Fight" (M-G-M) and "Lightning Conductor" (G.F.D.).
Dominion.—"Gunga Din" (RKO-Radio) and "Ambush" (Paramount).
Empire.—"Sergeant Madden" and "Ask a Policeman" (M-G-M).
Gaumont.—"Wuthering Heights" (U.A.).
Leicester Square.—"Three Smart Girls Grow Up" (G.F.D.).
London Pavilion.—"Elephants Never Forget" (U.A.).
Metropole.—"Made For Each Other" (U.A.) and "Burn 'Em Up, O'Connor" (M-G-M).
New Gallery.—"The Little Princess" (20th-Fox).
New Victoria.—"Gunga Din" (RKO-Radio) and "Ambush" (Paramount).
Odson.—"The Four Feathers" (U.A.).
Paramount.—"Backdoor to Heaven" and "Sudden Money" (Paramount).
Paris.—"La Bête Humaine" (United Curzon Corp.).
Plaza.—"Union Pacific" (Paramount).
Regal.—"Jamaica Inn" (A.B.P.C.).
Ritz.—"Honolulu" (M-G-M).
Stoll.—"Snow White and the Seven Dwarfs" (RKO-Radio) and "The Dawn Patrol" (Warner).
Tivoli.—"The Prisoner of Zenda" (U.A.) and "The Adventures of Robin Hood" (First National).
Warner.—"Dark Victory" (First National).

ON THE S.O. FRONT

BRIDGEND PROSPECT BRIGHT

Council Committee Hint at Calling Town's Meeting

WHITCHURCH CLERGY HAS NO OBJECTION

PRACTICALLY every member of the Bridgend Public Health Committee, meeting last week, expressed themselves in favour of the opening of kinemas in Bridgend on Sundays.

The members had before them the balance sheet of the "Chairman's Xmas Relief Fund," showing that last year £38 10s. had been realised through a Sunday film show towards the fund, and it was pointed out to the members that this year the quota of Sunday kinema openings had been used up, so that the kinemas would not be able to open for the purpose of charity.

S. E. Schofield said he was all in favour of Sunday opening, but when they suggested it to the full meeting of the Town Council they had turned it down.

L. Watkins (chairman): And now they will find that they have made a boomerang to hit themselves with, inasmuch as it must seriously affect their Christmas relief fund this year.

R. E. Field said that he would be pleased to see the kinemas opening on Sundays. He had always been of the opinion that they should give the people somewhere to go on Sunday instead of walking the streets and hanging around shop doorways.

J. D. Davies, who was also in favour, said he saw seven or eight 'buses of young people going over to the pictures at Porthcawl every Sunday night.

The Clerk (H. A. E. Gardner) said that if the Council secured the power, kinema proprietors could open every Sunday. "We are in this amazing position as a council," he said, "that we can stop them, yet we cannot allow them to open." The application, he said, must come from the public.

The Chairman: The fact of the matter is that we can see as an authority that unless we can get a kinema show on a Sunday night we are going to lose £38 to £40 for the Xmas relief fund.

It was decided to see what could be done to call a public meeting to consider the question and to sound the views of the inhabitants.

BRENTWOOD S.O. WIN

Another victory for Sunday opening was scored at Brentwood on Saturday when a poll resulted as follows:—

For	...	3,494
Against	...	2,378
Majority	...	1,116

Rotarian Attitude at Whitchurch

Sunday kinemas in Whitchurch was the subject of debate at last week's meeting of the Whitchurch Rotary Club.

G. R. Blackshaw declared he was in favour of Sunday kinemas provided that suitable films were shown at suitable times, but it would not be for the Rotary Club, as a club, to start something which would raise a storm of some dimensions locally.

The club would be well advised not to organise Sunday kinema shows until the public became accustomed to such things, as undoubtedly they would be in a very few years.

The Rector (Rev. J. H. Hall) said if they could be sure that the type of film was going to differ from that shown on a week-day he could see no objection to the opening of kinemas on the Sabbath.

H. W. R. Richards said that in the first place the idea was suggested as a means of raising money, because if they could obtain free use of a local kinema they could raise between £15 and £20 for the benevolent fund of the club.

KINEMAS' COLLECTIONS FOR HOSPITALS

Bristol's Big Increase

The annual hospital collections have just been taken at Bristol kinemas, with the result that a total of £193 12s. has been raised for the Lord Mayor's Hospital Fund. The following are the individual contributions: Atkinson's Pictures, £26 17s.; Avonmouth Cinema, £2 6s.; Brislington Picture House, £1 1s.; Broadway, £2 17s.; Carlton, £11; Eastville Hippodrome, £2 3s.; Gaiety, £3 13s.; Globe and Granada, £24; His Majesty's, £14 11s.; Kingsway, £3 16s.; Knowle, £2 2s.; Metropole, £18 15s.; Olympia, £9 10s.; Orpheus, £46 12s.; Premier, £10 4s.; Ritz, Brislington, £13 16s. The total amount shows an increase of £31 7s. 10d. over last year's collections.

Crescent, Leatherhead, Next Month

The Crescent Cinema (Leatherhead), Ltd., announce that they propose to open the new Crescent Cinema, Church Street, Leatherhead, early next month.

Built on modern lines the new kinema will have a seating capacity of 1,300 and H. G. Prickett has been appointed general manager with Don Compton as organist.

Movietone for *Mauretania*

The liner *Mauretania*, which makes its maiden voyage on June 17, will keep its passengers abreast with the news of the world through British Movietone News. Arrangements have been made to screen events from all corners of the world on the liner's screen.

FILMS COUNCIL MEETING

A further meeting of the Cinematograph Films Council was held on May 17 to consider matters arising out of their general statutory duties.

Owing to the absence of support for the application by the British Social Hygiene Council for the showing of "Damaged Lives" at the Regal, Folkestone, was refused by the local bench.

Michael Redgrave and Pat Roc in a scene from A WINDOW IN LONDON (G & S Films) now being directed by Herbert Mason at Denham

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"TELL NO TALES"

Scenes from TELL NO TALES which M-G-M will Trade show on Thursday, June 8, at 6.30 p.m. at the Cambridge Theatre. The cast includes Melvyn Douglas, Louise Platt, Gene Lockhart, Douglas Dumbrille, Florence George, Halliwell Hobbs, Sarah Haden. Leslie Fenton directed

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The Observation Window

Sub-Standard Sound Recording

INTERFERENCE SUPPRESSION STANDARDS

Training for Emergencies

AN interesting development in sub-standard sound recording is reported in *La Technique Cinématographique*, which consists of a camera capable of recording picture and sound either upon a single film or upon separate films. Known as Sonoretta 16, its special magazine contains 800 ft. of film for picture and sound, or 400 ft. of picture film and the same length of sound. The recording equipment permits of changing over from single-film to double-film recording.

THE equipment runs off A.C. mains or from car batteries, and is claimed to be perfectly silent in operation. The amplifier has provision for two microphones and for disc or film pick-up, permitting music or effects to be used as background. Monitoring is by earphones or loudspeaker. The camera has a three-lens turret, automatically coupled together, a view-finder with parallax correction, and a range-finder. The whole equipment can be carried by one person, packing into two cases, one containing the camera, magazines, and accessories, and the other the amplifier, microphones and cables.

A PUBLICATION recently issued by the B.S.I. (B.S. Specification 833, Radio Interference Suppression for Automobiles and Stationary Internal Combustion Engines) has been prepared as the result of co-operative effort on the part of the Society of Motor Manufacturers and Traders, the British Broadcasting Corporation, the Electrical Research Association, and the General Post Office.

THE new specification is primarily concerned with the protection of reception at points not in the immediate vicinity of the sources of interference, and the degree of suppression required has been specified with this end in view. The components and suppression methods described are, however, also appropriate to the protection of reception in the immediate vicinity of the source of interference.

CERTAIN methods of suppressing the interference to an adequate extent without appreciable detriment to the operation of the machinery involved have been arrived at and are described in the specification, with some indication of the relative efficacy of the various methods. These methods are illustrated by means of diagrams and explanatory text. Copies of this specification, B.S. No. 833-1939, can be had from the British Standards Institution, 28, Victoria Street, London, S.W.1, price 2s. each (2s. 2d. post free).

REPORTS from various prominent centres suggest that the efforts being made by kinema proprietors to co-operate in war-time emergency are not receiving the response to which they are entitled. Engaged during the evening hours at their particular employment, employees have not the facilities for attending classes for various types of A.R.P. work. It is the employees' busiest time of day, equivalent to the Saturday activities of the average shop.

IT has been suggested that men should concentrate on fire brigade duties and women upon nursing, but here also, unless opportunities for training are afforded during the day, little or no opportunity occurs. When the September crisis burst upon us, it was suggested that projectionists, because of their familiarity with spotlights and electricity, might become useful air raid spotters in working searchlights. This has, however, fallen into the background as the situation has developed and the schedules of reserved occupation and conscription legislation have made their appearance.

A PROJECTOR which requires oiling only once a year is announced from an American source. The Wenzel Company is sponsoring the machine, and claims that in the field of sound projection it is unsurpassed. An economy arc and an economy rectifier are also announced by the same company.

J. BENSON.

TELEVISION AS RADIO TRADE SEES IT

A Useful Year Book

Developments in television are keeping both the radio and film Industries on their toes. The latest contribution to the technical volumes on this subject is the 1939 Radio Marketing Trade annual which contains a complete new television servicing section occupying 32 pages, with theoretical and practical chapters on such subjects as the eye and the emitron, the cathode ray tube, synchronising, aerials, receivers sectionalised, and the vision receiver.

Although written originally for the radio engineer, the section has particular appeal to the kinema technician anxious to know "how it works."

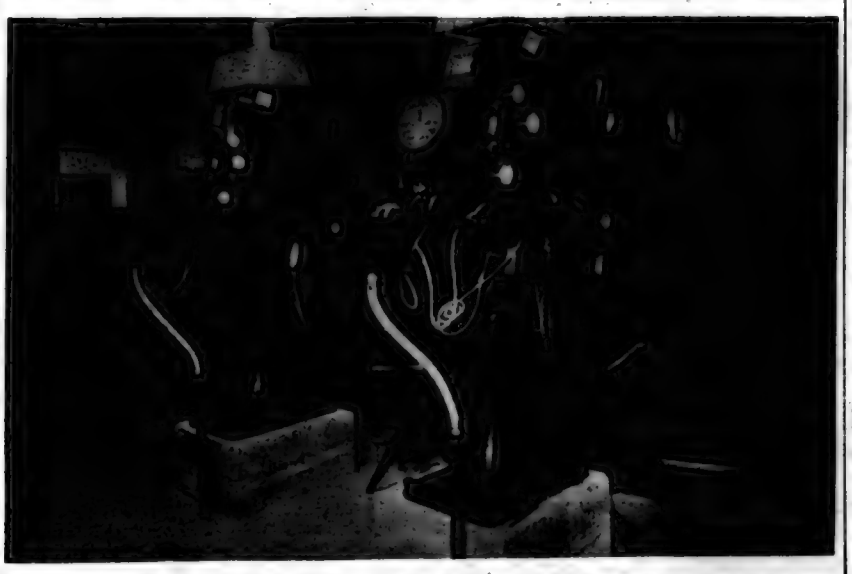
Consisting of 192 pages of reference matter, the annual covers every aspect of the radio industry and appears in three sections—Commercial and Legal, Technical, and Directory.

If you want details of radio associations and societies, alphabetical directories of manufacturers, wholesalers, etc., a voltage directory of the United Kingdom, or if you want to know Who's Who in the Radio Industry, you will find it all in the Directory Section.

It is a book full of interest and valuable information which nobody interested in radio should afford to be without.

The 1939 "Radio Marketing Trade Annual," published by the "Radio and Electrical Marketing," of 29, Bedford Street, Strand, W.C.2, at 5s., post free.

THIS WEEK'S PROJECTION ROOM



Kalee projectors with Regal arcs are installed in the Cavendish, Nottingham. Western Electric Mirrophonic is the sound system employed

SHIP CARBONS

MECHANICAL REFINEMENTS IN W.E. REPRODUCERS

Smoother Running and Greater Speed Constancy

IMPORTANT improvements and refinements in Western Electric sound reproducing equipment which contribute to still higher sound quality and greater facility of operation are announced in New York, by the Western Electric Company, Ltd., in London, and by several other Western Electric distributors throughout the world.

The principal changes have been made in the Western Electric Mirrophonic reproducer set. These changes include the introduction of a Thermo-proof Kinetic Scanner, single sprocket threading, non-vibrational drive, constant speed motor with overload sentry, 100 per cent. ball-bearing operation and single shot lubrication. A brief description of these devices will be found in the following paragraphs.

Other new and advanced features are represented by the use of coaxial cable feed lines and refinements in Mirrophonic amplifier design which reduce distortion to a minimum.

The new equipment has a loudspeaker system of advanced acoustic design and a compactness resulting in welcome economy of space.

New Mirrophonic Reproducer

The redesigned reproducer begins with a compact film pulling mechanism, in which every shaft turns in a ball-bearing, and in which only one highly machined sprocket engages the film. Single sprocket threading, in addition to its obvious simplicity of operation, makes for better quality by reducing the contours of the film path. In adopting the principle of single-sprocket threading to reproducer set design, the engineers called to their service a proved principle of film propulsion which has been standard in cameras and other high precision recording equipment.

Another departure from conventional design which materially reduces vibration and which, in consequence, contributes to smoothness and silence of operation, is found in a development termed the "equipoise power mount." This ingenious device enables the designers to locate the constant speed drive motor in such a position that it fits snugly against the side of the reproducer set and near its natural centre of gravity. As a result, the entire assembly is stable, proper lubrication without leakage is assured, and no thrust bearings are required.

The equipoise mount also permits direct coupling through quiet spiral gears between the motor and its load. A silent belt of hardened steel affords flexible coupling between the reproducer set and the projector mechanism, enabling each machine to respond with full efficiency to the stabilising effect of its individual flywheel without any cross transmission of power impulses between them.

So perfectly is the projector mounting plate machined to its seat in the sound reproducer that projector mechanisms may be removed and returned to their respective positions without disturbing the picture alignment on the screen.

A feature of special interest in connection with the new Mirrophonic reproducer is the ease with which it can be adapted to all the latest projector types and, after adaptation, the firmness and lack of vibration present in the whole mechanism.

One shot lubrication guarantees easy and sure lubrication of all moving parts and bearings.

Protection against excessive motor current or other contingency is afforded by an "overload sentry" which automatically functions as an instantaneous circuit breaker when needed.

Thermo-proof Kinetic Scanner

More important to reproduced sound quality, however, than these details of mechanical refinement is the development of the Thermo-proof Kinetic Scanner. Since the invention of Rowland in 1912 of the rotary stabiliser engineers have been striving, with indifferent success, to improve his device. Conspicuously lacking up to the present time has been an ideal fluid for positively linking the two rotating elements under conditions of widely varying operating temperatures.

Now scientists of the Bell Telephone Laboratories have, as a result of long research, succeeded in compounding a new oil damping fluid which maintains the same viscosity under temperatures varying between freezing point and 100 deg. Fahrenheit, thus making possible a stability ten times more effective than any previous damping fluid in flutter suppressing mechanisms.

Mirrophonic Amplifiers

The principal refinements in the redesign of Mirrophonic amplifiers are those which achieve greater freedom from harmonic distortion at their rated power. Harmonic distortion, which is always a limiting factor to the attainment of perfect sound reproduction, has been reduced to an infinitesimal degree.

Advantage has been taken of the inherent properties of coaxial cable which has been used in the new system to protect the important speech currents during their critical transmission from the photo-electric cells to the individual pre-amplifiers, thus shielding them from exterior electrical disturbances and assuring a dramatic silence between the production's sound passage. Provision has been made as usual in the amplifiers to adjust each installation to the specific requirements of any particular auditorium, through the inclusion of acoustic compensators. The operating efficiency of all amplifier valves may be checked by means of a built-in test set.

The loudspeaker improvements relate principally to redesign of baffles and horns and new principles of distributing networks. These features afford more uniform response at the critical parts of the frequency spectrum. At the same time, unusual compactness has been achieved so that theatres with limited back stage space avoid making alterations or being denied the full benefit of a modern system.

PHOTOGRAPHIC CENTENARY

Demonstration of Early Processes

The Royal Society of Arts held a meeting on Wednesday of last week to commemorate the Centenary of Photography. Olaf Bloch, Hon. LL.D., presided, and Dr. Bull gave demonstrations of early photographic processes, including Fox Talbot's early efforts.

Two speakers who contributed papers had very close connections with the Society on its photographic side through forebears of note. Miss M. T. Talbot gave reminiscences of her grandfather, H. Fox Talbot, and Peter Le Neve Foster, F.R.S.A., A.R.P.S., the seventh generation of his family to be connected with the Society, presented a paper on "Early Associations of the Society of Arts with Photography."

Mr. Foster's great grandfather was in 1852 one of the active members who sponsored a photographic society which eventually became the R.P.S.

Cotton Queen Selected on Rochdale Stage

APPROPRIATE STUNT TO INTRODUCE "KEEP SMILING"

THE fact that his theatre is situated in Gracie Fields' home-town, Rochdale, presented unusually good opportunities to Reginald Jordan, of the Regal, when exploiting the run of the famous star's latest 20th Century-Fox musical, "Keep Smiling."

Last November Gracie paid a visit to the Regal and sang numbers from "Keep Smiling," an event which gave Mr. Jordan a fine chance to remind patrons of the tuneful songs incorporated in the film. The musical aspect was also emphasised by Gracie Fields' records being played on the non-sync. and relayed to the entrance hall.

Co-operation with the *Daily Dispatch* resulted in the selection of "Miss Rochdale," in the quest for the Cotton Queen of Great Britain, taking place on the Regal's stage.

As Gracie was a cotton operative in a Rochdale mill in her early days, this dual tie-up attraction permitted the organisation of big parties from many Lancashire mills.

"Gracie Fields" musical jugs made an attractive display in one of the town's leading china stores, while the title "Keep Smiling" was the keynote of several dentifrice displays in chemists.

The appearance of the dog "Skippy" in the film facilitated pet store tie-ups, while the campaign also embraced Sherrock and Sherrock, and Wagstaff's, on the musical angle, and Cook's tours.

A number of renter's 12-sheets were adapted for colourful front-of-house decorations.

HAIRDRESSERS BOOST "TOPPER'S" EXPLOITS

Norwich Tie-up Campaign

To exploit "Topper Takes a Trip" (U.A.) at the Norwich Odeon, Sam Newberry concentrated chiefly on the hair-raising exploits of the star and gained the willing co-operation of two local hairdressing establishments, who constructed impressive window displays.

Mr. Newberry's second line of exploitation was with Wilson's (dress specialists), and emphasised Constance Bennett as the best-dressed star in movies. In the foyer of the Odeon a group of life-size models wearing Spring model clothes received constant attention from lady patrons.

During and previous to play-date extra space was taken in the local Press. Jarrold's (publishers) loaned copies of the book from which the film was made for a display stand at the kinema, and also gave a window display at their city showrooms, with notices of the screening at the Odeon.

Pickford's travel bureau also joined the exploitation campaign and displayed on their fleet of motor-vans double-crown posters worded: "Topper Takes a Trip—why not follow his example and let Pickford's plan your holiday—consult us after visiting the Odeon."

Further publicity was given to the travel side of the film by Bushell, makers of travel equipment.

THE PERSONAL TOUCH

Profitable Middlesbro' Methods

W. Mayne Cleminson, of the Gaumont Palace, Middlesbrough, has hit on the ingenious idea of the "personal touch" in advertising his future programmes. As soon as the trailer for the next week has been shown and while the slides are being screened Mr. Cleminson or one of his assistants puts through the microphone some personal, chatty talks on the forthcoming attractions, with particular reference to the stars' last films at his kinema. This, coupled with theme songs from the organ, over which Wilfred Ainsworth presides, has proved most effective in recent weeks.

Radio Announces "It's in the Air"

Kenneth B. Parker, of the Tudor, Dewsbury, arranged a remunerative tie-up for the showing of "It's in the Air" (A.B.F.D.).

Special displays of Murphy radio receivers were staged in the foyer and a shop window and two large banners announced the coming of new wireless sets and that George Formby was coming in his latest film. Additional publicity was obtained through other wireless dealers, who made a show of special Air Force stills.

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REALISM IN A COMPACT FOYER SETTING

Although occupying only a relatively small section of the vestibule, this colourful scene, designed by E. A. Gislingham, captured appropriate atmosphere for the presentation of KENTUCKY (20th Century-Fox), at the Gaumont, Cheltenham. A scenic backcloth depicting the finish of a race, a "horse" looking out from a stable door, bridle and jockey's equipment were the articles contributing to the realism

Spotting Errors at Margate

NOVEL STUNT INTERESTS SHOPPERS

IN connection with the showing of "You Can't Take It With You" (Columbia) at the Regal, Margate, H. Clifton made use of a full-page composite in the *Isle of Thanet Gazette*, in which he secured the co-operation of twelve local traders, eight of whom also took part in a "Spot the Mistake" window competition.

In the competition, readers of the *Gazette* were invited to compile lists of inaccuracies in the window displays of the eight traders named, the prizes offered being double tickets to the Regal for every competitor submitting a correct list.

KINEMA PROMOTES SEARCH FOR FITTEST DOG

Interesting "Young in Heart" Competition

THE visit to dog kennels by Douglas Fairbanks, Jun., and Paulette Goddard in "The Young in Heart" (U.A.) gave T. D. Hunt the idea of promoting a search for Chichester's fittest dog in connection with the U.A. film's screening at the Plaza. The competition was organised in conjunction with the *West Sussex Keep Fit Review* and sponsored by Spratts, makers of all kinds of dog foods.

A presentation cup was on display in the vestibule for three weeks prior to showing, together with a fine three-plane cut-out display of dogs surrounded with sample packings of all Spratts' products. In front, art posters drew attention to the competition, the film title being given prominence.

The final heats of the contest were held on the stage on the Thursday and Friday, audiences on each occasion being invited to take part in the adjudication. The final judging was carried out by a local expert, Mr. Hunt, and Mr. Wolstenholme, of the *Keep Fit Review*, who also presented the cup.

This is the first time a competition of this nature has been held in the city, and owners of competitors, audiences and judges thoroughly enjoyed what proved to be a very popular attraction. The centre page of the *Keep Fit Review* was devoted entirely to the competition, and as this periodical is delivered free to every house in Chichester and surrounding district, the publicity obtained was immense.

"HOLD MY HAND" CRITICS IN BARROW

FREE HOLIDAYS FOR LUCKY PATRONS

A CRITICISM contest, supplemented by an intensive system of local trader tie-ups, registered encouraging results when operated by G. B. Kay at the Ritz, Barrow-in-Furness, to focus attention on the presentation of "Hold My Hand" (A.B.P.C.).

Three weeks before the playdate, Mr. Kay contacted Stanley Lupino and with his consent arranged the contest in conjunction with Thomas Cook, the travel agents, who donated the first prize of a holiday for two at the Prestatyn holiday camp. Coupled with the stunt, Cook's opened an intensive publicity drive in which a colourful window display, illuminated until 10.30 p.m. nightly, was featured.

Two weeks before the week of screening a compelling lobby display was installed at the theatre emphasising the contest. At Pass's music store musical numbers from the film were given prominence, and at the beginning of each performance Mr. Kay made a personal appearance on the stage.

At the end of the week the many hundreds of entries in the competition were forwarded to Stanley Lupino, who selected the winner—a fact which received great publicity in the *North Western Daily Mail*.

Tie-ups during the operation of the campaign included impressive window displays with Betty's, gown shop; McDowell's, outfitters; Bamford's, furnishers; Cook's, furnishers; the Premier Service Station; the North Western Drug Stores, and Taylor's, chemists.

Car Tours Manchester for "Free to Live"

A tie-up with H. and J. Quick, a local Ford dealer, enabled T. J. Griffiths, of the Trafford P.H., Manchester, to carry out a useful street stunt to boost "Free to Live" (Columbia).

During the busy shopping hours a Ford "10" was sent out to tour the main thoroughfares with streamers worded: "'Free to Live' at the Trafford—Buy a Ford at Quick's and be Free to Travel."

H. Kaye's publicity for "The Warning" (A.B.P.C.) at the Worthing Plaza gave a decided fillip to recruiting for the various A.R.P. units.

The vestibule was given up to representatives of the different branches, while a number of distinguished speakers appeared throughout the week.

PLYMOUTH'S FLEET OF MOBILE PUBLICITY SITES

These cars, comprising Plymouth's Streamline Taxi fleet, were utilised as poster sites by T. B. Purdie to announce YES, MADAM (A.B.P.C.) at the Royal. Slips were pasted on the windows of each vehicle and garages and parking places exhibited notices similar to those in the foreground. A tie-up with the local B.T.-H. refrigerator dealer resulted in an attractive display stressing the title of the film

Kinema's Exploitation Helps Hospital

VARIED TIE-UPS FOR "YOU CAN'T TAKE IT WITH YOU"

C. A. SEEBOLD designed a successful double boost which benefited considerably a deserving local charity when announcing "The Shining Hour" (M-G-M) at the Dome, and "You Can't Take It With You" (Columbia) at the Rivoli kinemas, Worthing.

In conjunction with the latter Mr. Seebold launched an appeal for the local "Tea Crusade," which is endeavouring to raise a deficit sum of £1,294 for the Worthing Hospital's children's ward. Slides and generous billing matter playing on the film's title backed the appeal, while a big advertising campaign was featured by the *Worthing Herald*, incorporating cleverly worded display announcements of local firms with captions appropriate to the film.

Around a composite story of this hilarious farcical comedy advertisements, ranging from motor radio sets to furniture for newlyweds were printed.

Lorries Tour Cheltenham

Some excellent publicity was secured for "You Can't Take It With You" (Columbia) by E. A. Gislingham, of the Gaumont, Cheltenham.

He arranged a tie-up with a local firm of transport contractors, and each of their lorries bore a large banner on each side, which read, "Be sure you go to the Gaumont. 'You Can't Take It With You,' but we can take any ware—anywhere."

Bold Salisbury Display

While tie-ups are not as a rule hard to arrange it is rare that a shopkeeper will give up the whole of a window to advertising a film. This, however, happened at Salisbury, where a leading trader gave R. M. Leddra, of the Gaumont Palace, his entire window for a display for "You Can't Take It With You" (Columbia). Nothing but advertising matter for the film was shown in the window.

Mr. Leddra had other displays, while across the Arcade was stretched a banner and a 48-sheet cut-out dropped from the grid. The local paper splashed the film in a prominent position, and altogether the publicity made a big impression upon the inhabitants of the cathedral city.

Reading Teaser Campaign

An unusual teaser display was arranged in the foyer of the Pavilion, Reading, by Miss C. Morris to boost the second run of "You Can't Take It With You" (Columbia).

The whole of a corner alcove was taken up by dozens of money bags of assorted colours and sizes, and huge bricks painted gold made realistic gold ingots. The display carried the announcement, "You Can't Take It With You, but you can spend it here and see the finest picture of the year." A prominent electrical dealer tied-up on the angle "See our latest refrigerator—'You Can't Take It With You,' but we will deliver it for you." Messrs Pickfords, the carriers, also gave the film support.

Bath Essay Contest

"Are riches essential to happiness?" This question, in the form of an essay contest, was put to Bath residents by L. S. Stevens when announcing "You Can't Take it with You" (Columbia) at the Forum. The local Press was enlisted for the stunt, and prizes of free seat vouchers were offered.

Composite Page at Burnley

A composite page in the *Burnley Express* was a feature of the exploitation campaign carried out by manager Artingstall, of the Odeon, Burnley, for "You Can't Take It With You" (Columbia).

Holiday Camp Link for "Yellow Sands"

CHADDESDEN'S OUTDOOR GIRLS COMPETE

General publicity and exploitation efforts by T. Sylvester Heys are keeping programmes of the Gloria, Chaddesden, well to the notice of Derby and district residents.

A teaser line in the personal column of the *Derby Telegraph*—"Yellow Sands for Happiness"—a week before the play date of "Yellow Sands" (A.B.P.C.) was followed up on the Friday before screening with a 12-in. double-column announcement on the amusement page of the same paper. In this space, paid for by Butlin's, the holiday camp proprietors, bold lettering drew attention to the theatre, film, Butlin's holiday camp, and an out door girls' contest.

For the out door girl beauty competition Mr. Heys enlisted the support of the makers of "Out Door Girl" beauty products, who arranged in the vestibule a special display which included three prizes, two beauty baskets and one make-up box. In addition, Butlin's gave four vouchers, each of one week's duration at holiday camps, for presentation to the winners.

To supplement these awards Mr. Heys contacted Elliot and Crooks, the Derby sports outfitters, who, in exchange for a small foyer display, gave a show of stills and art cards in their window, and a guinea bathing costume for the first prize winner. Another foyer display of beach wear was the result of a tie-up with Bukta Sports Wear.

SEARCHING FOR MISTAKES IN STRATFORD

TEDDINGTON'S PRIVATE "NAVY WEEK"

RICHMOND KINEMA'S FIRST ANNIVERSARY

HIDDEN TALENT FINDS AN OUTLET

"WUTHERING HEIGHTS" SCORES IN AMERICA

Some idea of the great success achieved by WUTHERING HEIGHTS in America is conveyed by this picture of dense crowds queueing to see the outstanding United Artists offering at the Rivoli, New York

Around London with the SHOWMAN

FOR his first extensive advertising campaign since taking over the control of the Stratford Rex, G. E. Evans secured a striking display in the windows of Jay's Furnishing Co., a few doors from the theatre, linking Paramount's "Paris Honeymoon" with an interesting competition.

Fifty-Shilling Tailors and Bluestone's lent wax dummies which were dressed in bridal outfits and placed in the window in a setting suggestive of a wedding breakfast, including an iced cake lent by the Aerated Bread Co. A card gave advance information of the competition and told the public that they would obtain particulars when they visited the Rex during the following week to see the film.

During the run of the picture a specially made gramophone record announced over the non-sync. three times daily that six prizes of free passes to the Rex for a month were being offered to patrons who correctly spotted a number of intentional errors in the window show and submitted their explanations with halves of admission tickets.

The result of this bright idea was that crowds besieged the firm's window before the run of the film, the box-office was kept busy while the film was running, and then Jay's display again came in for close scrutiny.

New Mickey Mouse Club

While he was assistant to Captain Harold Arnold at the Wealdstone Odeon, Ken Rowland was intimately concerned with the organisation and running of a lively Mickey Mouse Club and took an active part in the formation of the first M.M. Club football team in this country.

Since his transfer to the Forester's, Bethnal Green, he has been looking round for ways of popularising the hall and has now secured head office sanction to form a similar club there—the first of its kind in the East End of London. The inauguration of this novelty is being extensively advertised by posters, Press notices, handbills distributed around the schools of the district and numerous other methods, and the idea has already created a tremendous amount of excitement among the teeming youngsters of this poverty-stricken district.

The opening, on May 27, will, Mr. Rowland hopes, be carried out by a notability of the entertainment world, and Richard Ford, who supervises Odeon's Mickey Mouse Clubs from the circuit's office, will be present to give it a send off.

Mr. Rowland will find his previous experience of such clubs very useful and intends to repeat his success in N.W. London.

Teddington Goes Nautical

To publicise the screening of "The Luck of the Navy" (A.B.P.C.), L. C. Heddon, of the Savoy, Teddington, arranged a vestibule and front of house display reminiscent of Navy Week at the dockyards.

The whole of the façade was dressed with flags, pennants and bunting, and at the mast head of the building was a White Ensign, flown by special permission of the Admiralty, which had special significance as it was one that had been on a battleship during the Battle of Jutland.

In the vestibule, a 6-in. scale model of a breech-loading gun, loaned by a resident, was exhibited with a miniature torpedo-boat destroyer. This was backed by a cut-out of a scene from the film, prominence being given to the heads of the stars.

Another interesting exhibit was the display of three officer's swords, one of which had been carried in the "Boxer" risings, while the maritime atmosphere was maintained by the dressing of two attendants in Naval uniforms—one as an officer and the other a Jack Tar.

Richmond Birthday Celebrations

The Ritz, Richmond, celebrated the completion of its first year of opening last week, and Robert Burns marked the occasion by a special invitation to patrons whose birthday fell on the actual anniversary to join in the hospitality of the management.

A slide, suitably worded, with a candle as the centrepiece, was shown, inviting patrons to acquaint the manager with the fact of their birthday coinciding with the opening date of the kinema.

Mr. Burns was agreeably surprised at the number of patrons who fulfilled the conditions, and he acted as host at the birthday party.

Resource

Last year, when showing "Snow White" (RKO-Radio) W. Watson constructed a small Alpine model of snowy peaks and fir trees on the top of the pay-box at the Hoxton Cinema Theatre, Pitfield Street, Hoxton, and put small models of the dwarfs upon it.

He has now had the happy idea of converting it into a symbolic representation of outstanding films by labelling the various mountain crests with the names of forthcoming attractions spelt out on tiny signposts, somewhat in the manner of garden plant-labels.

Some of the films mentioned on these multi-coloured tickets are "Zaza," "The Viper," "The Crooked Way," "Passport Husband" and "Hounds of Zaroff."

Kinema's Effort Praised

While chatting to H. Walker, of the Enfield Savoy the other day I learned that the local police, auxiliary fire brigade, anti-aircraft detachment and the Middlesex Regiment have now completely filled their complements and the regiment is well ahead with the formation of its second line.

This pleasing state of affairs follows the energetic campaign Mr. Walker organised some weeks ago when screening "The Warning" (A.B.P.C.) and "Dawn Patrol" (Warner), and he has received the thanks of the chiefs of the various services concerned for his valuable help with recruiting.

More Amateur Talent

George E. Redman, of the Leyton Savoy, has introduced another season of "Go-as-you-please" amateur talent contests with three cash prizes for the winners each Friday evening. Previous sessions of this form of entertainment at the hall proved extremely popular, and he told me that, within a few days of advertising the start of the new series, he received a shoal of entries sufficient to fill several weeks' contests.

As an advertisement for "Café Society" (Paramount), Mr. Redman made up a lobby display by arranging half a dozen "rainbow" stills of large size on a blue-covered board in a 4-sheet poster frame. This supplemented the renter's model, which he had placed in his usual advertising recess in the centre of the hall's vestibule, consisting of portrait heads of Madeleine Carroll, Fred MacMurray and Shirley Ross protruding from a large, frothing champagne glass.

To publicise the competition arranged by G.-B. in conjunction with Butlin's, Mr. Redman had a full composite page advertisement in the *Walthamstow Post*, with announcements by seven local firms around a centre panel of letterpress describing the contest. This attracted a great deal of attention and stimulated business at the Savoy.

New Policy at Holloway

A change of policy is announced by the management of the Gaumont, Holloway, to apply to all future programmes.

In place of the one feature film, shorts and ambitious variety interlude constituting the form of entertainment presented since the opening of the house, it has been decided to enlarge the programmes by including another feature film. This current week marked the inauguration of the new policy and from early estimation it is proving very popular.

Leyton Renovations

The Leyton Regal, which early this year was acquired from Robinson and Carling by Corbett and Buer, has been in the hands of the decorators and is speedily assuming an improved appearance.

The outside of the building has been repainted in pleasing tones of green and cream, the small corner lobby has been similarly treated, fitted with still frames of modern design and provided with new lamp fittings, and the interior is now in process of modernisation. The screen has been cleaned and when new lighting units and carpets have been installed the auditorium will be much more up to date.

Kenneth Grove, who has been manager since April, 1935, was formerly with Messrs. Green (who used to own the Regal) at their other hall in Highams Park and served with them for six years in all.

Charity Effort

A charity concert in aid of the Muswell Hill L.P.T.B. Local Kiddies' Outing Fund was held at the Coronation, New Southgate, on Sunday, when Tony Pearson, who has compèred many amateur talent contests at that hall and elsewhere, introduced a bevy of film, stage and radio favourites in a popular programme.

Lack of Enterprise

I was told recently that on a small circuit of halls around London publicity has lately been reduced because business is bad. This policy appears entirely wrong to me for surely when patronage is falling the proper course is to stimulate it by launching exploitation more energetically—not to sink further into slumber.

Yet it is very common in our Trade to find exhibitors retrenching with their expenditure on advertising when times are bad, and such a period seems to have struck us just now—probably as the result of the onset of summer, the usual decline in the quality of releases and, of course, the Government's latest impost through the Budget.

Welfare Workers Visit Odeon's Children's Clubs

ENTERTAINMENT AND CONTROL STUDIED

ALTHOUGH most people interested in child education and psychology have heard of the Mickey Mouse Club matinées held every Saturday morning in Odeon and associated theatres throughout the country, few people connected with child welfare have had the opportunity of studying the workings of the movement. It was this fact that promoted the education department of Odeon Theatres to invite a number of educationists and welfare operators to a performance last Saturday. Three separate parties were formed to visit theatres in different parts of the London area, including Acton, Balham and East Ham.

The work juveniles were doing for hospitals and other charitable organisations was explained to the many experts who were given excellent opportunities to study the methods of entertaining and controlling the children.

At the Odeon, Balham, the visitors witnessed the type of programme which is attracting thousands of children to over 160 film matinées each Saturday. The programme included two cartoon films, an interesting short on the care of teeth, an episode of the serial "Jungle Jim," and the G.F.D. film "King Solomon's Mines."

Apart from presenting good entertainment, another interesting feature of the club's activities is that children are taught by means of simple slides and drawings the essence of Safety First.

After the show numerous questions concerning the clubs and their operation were answered by H. Arnold, manager of the Odeon, and Miss Bickerton, secretary of the club.

'LETTERS OF INTRODUCTION' FOR PORTSMOUTH PATRONS

P. Reed's Novel Throwaways

Five thousand small envelopes printed: "Open this when you are quiet and alone," formed a very effective "Letter of Introduction" by Patrick Reed, of the Odeon, North End, Portsmouth, to the G.F.D. film of that name. Distributed to patrons leaving the theatre during the week prior to play date and mailed to those on the monthly programme, the envelopes contained a card worded "A Letter of Introduction to a film you must not miss," with a brief description of the high spots of the film. The teaser effect of the envelope aroused curiosity and good publicity was the result.

Tie-ups were effected by Mr. Reed with furniture stores, radio salons, tailors and opticians, and art cards were prominently displayed in their windows headed "You do not need 'A Letter of Introduction' to this establishment."

Good use was also made of the stage during the week prior to playdate. At the beginning of the trailer the main house tabs opened on a black stage, and as the lighting slowly came up two pages were seen walking across with a replica of a huge envelope made of Essex board addressed "To the valued patrons of the Odeon, Portsmouth. This is just 'A Letter of Introduction' to our programme next week. You'll enjoy it."

WALTHAMSTOW'S OLD FOLK ENTERTAINED

C. L. Coles' Empire Day Gesture

The Dominion, Walthamstow, was the scene of a pleasant ceremony yesterday (Wednesday) when C. L. Coles placed the popular A.B.C. house at the disposal of Charles Howard, a prominent local personage interested in the welfare of the district's old folk.

Mr. Howard decided to mark Empire Day by donating an outsize hamper to the old people, and Mr. Coles added his share to the good deed by offering the theatre for the presentation. At 10 a.m., 1,500 of Walthamstow's old folk assembled in the auditorium, and in the presence of a number of dignitaries representing the Connaught Hospital, received their handsome gift.

Mr. Coles was cordially thanked by the gathering.

A "Twin Baby Competition" was held at the Odeon, Ipswich, in connection with the showing of "Stolen Life" (Paramount). A prize of £1 was awarded for the heaviest twins who were not more than 12 months old. H. J. Heinz and Co., Ltd., who staged a display in the foyer of the kinema, also gave two prizes.

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S. SHIELDS DANCES TO "CAREFREE" PUBLICITY

E. F. Johnson Arranges Two Special Socials at Local Hall

WITH the aid of a popular South Shields dance hall E. F. Johnson was able to lay stress on the gay atmosphere of "Carefree" when exploiting the RKO-Radio film's run at the Scala.

On the Monday and Saturday prior to the playdate, "Carefree" dances were held at the hall, in which prizes of single tickets were presented to spot dance winners. Throughout the evenings, song hits from the film were played by the band, and suitable announcements were made over the mike regarding the screening of the film. The gay decorations at the dance hall were augmented by a large neon sign containing the film's title, erected over the bandstand.

During the week of showing a number of music shops in the town co-operated by giving stills and cut-out displays in their windows, while good Press advertising for the film was also achieved with a composite page in the local newspapers.

For "You Can't Take it with You" (Columbia), Mr. Johnson exploited an unusual angle by linking it with the makers of Rawlplugs.

A clever working model, placed in the foyer, depicted a nigger-boy attempting to pull an elephant away from a wall to which it was attached by Rawlplugs. Below, a caption proclaimed: "You Can't Take it with You. It is fixed with Rawlplugs."

To support this line of approach the aid of a number of prominent local traders was enlisted. At Woolworth's the title of the film was linked up through stills and art cards, with their free delivery service—"'You Can't Take it with You,' but for purchases of 5s. and over we will gladly deliver it free of charge." Lloyds devoted a full window display to baby carriages and appropriate publicity material, and attractive settings were staged at Marks and Spencer's and Saville's.

STRESSING THE DOMESTIC ANGLE

Nuneaton Gas Co. Tie-up

The domestic angle of "Prison without Bars" (U.A.) was given considerable prominence by H. H. Walls, of the New Palace, Nuneaton, through tie-ups with two local traders.

At the Gas Company's showrooms refrigerators and fires off-set by stills were displayed, together with an art card worded: "Don't let your home be a 'Prison Without Bars'—let gas give you freedom.

At the premises of Sketchley's, dyers and cleaners, stripping was inserted down the face of the window to suggest prison bars, behind which numerous articles were exhibited with appropriate art cards.

Hand-painted by one of Britain's foremost scenic artists, this compelling rotunda display formed the pivot of the interior publicity arranged by D. W. Rattee for MAYERLING (G.F.D.) at the Ritz, Nottingham

Authentic Prints in Nottingham Display

PATRON PROVIDES BOOST FOR "MAYERLING"

WITH the help of a local resident who claimed to be a descendant of an old Imperial German family, Douglas W. Rattee was able to stage an exhibition of authentic photographs in the vestibule of the Ritz, Nottingham, during the screening of "Mayerling" (G.F.D.). Depicting the principal characters of the drama, the originals were displayed to great advantage alongside stills from the film.

Surmounted by the old Austrian "Double-Eagle," the prints included a portrait of the Young Marie, a picture of the Imperial Palace and the hunting lodge of "Mayerling," from which the film takes its title. Captions in German bore English translations underneath and the display was the subject of keen interest with patrons.

Three weeks before the playdate an impressive display, measuring 15 ft. by 7 ft., was constructed on the facade.

"Ware Case" Barrister Parades Dudley

An excellent street stunt was arranged by C. A. Crathorn, of the Odeon, Dudley, in connection with the showing of "The Ware Case" (A.B.F.D.). An attendant was dressed as a barrister with wig and gown, and, carrying a brief case with the film's title boldly displayed, he paraded the streets of the district accompanied by two page-boys carrying newspaper bills.

Meanwhile, several tie-ups were made with various traders, interchanging the titles: "The Wear Case" and "The Ware Case." Newsagents also tied-up with the film by exhibiting newsbills.

"PYGMALION" IN SHEFFIELD

A. A. Mansell, of the Star P.H., Sheffield, devised some fine publicity efforts for "Pygmalion" (G.F.D.).

Two weeks before showing, he constructed a special foyer display replete with posters and stills, which was augmented by colourful exterior decorations. A broadcast van toured the district on a reciprocal basis of screen publicity.

A big feature was a compelling window display at a leading store.

CONSISTENCY IN BOURNEMOUTH

G. M. Floyd's Sequence of Successful Stunts

G. MARK FLOYD, of the Moderne, Bournemouth, has been consistently exploiting the films at his theatre in many novel ways, and with fine results at the box-office.

Attention was drawn to the recent showing of "The Lady Vanishes" (M-G-M) by an intricate model railway display in the vestibule, which drew the attention of the crowds to the fact that this film was mainly staged on a trans-Continental train. A reciprocal window display was obtained in the window of the suppliers of the models, etc.

Mention was made in both the local paper and the *Roman Catholic Herald* of the local clergy's interest in "Boys' Town" (M-G-M), and the plan of one particular priest to start a Boys' Club, similar to that in the film.

Giant "Citadel" Display

Two giant cut-outs 7 ft. high, in the shape of medicine bottles announced the screening of "The Citadel" (M-G-M) and the wording on the bottles: "An entertainment tonic for all, to be taken as desired during week commencing . . .," carried out the medical theme of this film.

Besides a window display in the local Gas Co., a full composite page was obtained in the *Bournemouth Echo*, and a novel word-forming contest was arranged, in which patrons were invited to form as many words as possible out of the title "Carefree." Over 500 entries were received in the competition, which proved a popular method of advertising the RKO-Radio film.

An outstanding vestibule display for "It's in the Air" (A.B.F.D.) included six aerial bombs, engines, models and aerial battle equipment. Twelve R.A.F. men attended on the first night, which was made a special R.A.F. night, and an appeal was made from the stage by Brigadier-General Willock, C.B.E., D.S.O., for volunteers for the newly formed Air Defence Cadet Corps.

Local Territorials also co-operated with displays of Bren and anti-tank guns.

—Kinemas— Stimulate National Service Recruiting

***POWERFUL** vestibule shows, stage prologues and impressive street parades have been featured by kinemas throughout the country in their intense publicity drives to assist the call of National Service. It is interesting to note that from many centres, reports reveal that the untiring efforts of showmen have been rewarded with unprecedented figures.*

Here are the highlights of a further selection of campaigns:

ABINGDON

An R.A.F. recruiting van toured Abingdon and surrounding villages to herald "The Warning" (A.B.P.C.) at the Regal. Volunteers for the Air Force were enrolled in the kinema's vestibule, and civic heads of Abingdon addressed audiences during the week. All the arrangements for the drive were carried out by A. R. Wakeham, relief manager.

ACTON

Large numbers of recruits for A.R.P., A.F.S. and the Special Constabulary were enrolled at the Odeon, Acton, during an intensive drive operated by Jack Goulding.

Among many notable speakers during the week was Roland Pertwee, the noted author and playwright.

BOSCOMBE

The Bournemouth detachment of the 5:h/7th Batt. the Hampshire Regiment were the guests of the management of the Carlton, Boscombe, when, after a full dress parade from the Holdenhurst Road Drill Hall, they saw "The Dawn Patrol" (Warner).

BRISTOL

A fine display was arranged by N. Matthews at the Cabot, Filton, Bristol, in connection with the screening of "The Warning" (A.B.P.C.). Mr. Matthews tied up with the local A.R.P. officials for a big recruiting campaign, and members of every branch of the A.R.P. services were present in the foyer of the theatre.

On two nights of the week the Filton fire brigade, with engine and special tender, took up a position outside the kinema, while in the foyer itself was every type of A.R.P. equipment.

CAMBERLEY

A six-days' National Service campaign was organised in the Camberley district to coincide with the screening of "The Warning" (A.B.P.C.) at the Regal, Camberley, the big feature of the drive being the impressive tableau arranged each evening on the stage of the theatre by S. J. Channing.

Once nightly, with the screen tabs forming a background, members of each of the voluntary services stood to attention on the stage while military and civic personalities spoke on the various aspects of National Service work.

HEREFORD

A campaign, covering all sections of National Service, was arranged by Leslie Holman, of the Ritz, Hereford, for the screening of "The Warning" (A.B.P.C.). All the local National Services co-operated in the publicity of the picture, a trailer being lent by the Auxiliary Fire Brigade.

On the stage each evening an A.R.P. demonstration was given conducted by the St. John Ambulance Brigade, A.R.P. wardens and the Territorial Army. A mock air raid was staged, the syren and effects being produced by F. Slater, the theatre organist, to represent guns, aeroplanes and explosions. Magnesium flares gave the illusion of bursting explosives.

The Mayor of Hereford made an appeal for recruits.

KEIGHLEY

Territorials, Ambulance Corps and Auxiliary Firemen were represented in the stage parade organised by Roy Kemp, at the Ritz, Keighley, Yorks.

Well-known local personages spoke on the need for National Service volunteers.

MANCHESTER

T. E. Griffiths, of the Trafford P.H., Manchester, invited several local councillors, including the Mayor of Stretford, to a screening of "The Warning" (A.B.P.C.). Supplementing this, the Mayor gave a short address on A.R.P. to the audience at each evening performance.

MERTHYR TYDFIL

By linking his publicity for "You Can't Take It With You" (Columbia) and "The Warning" (A.B.P.C.), with a National Service recruiting drive, R. H. Errol James, relief manager, focused intense local interest on the Castle, Merthyr Tydfil.

On the Monday morning of the film's opening, a long parade of representatives from each service marched through the town carrying banners worded: "Do your job of National Service Now. 'You Can't Take It With You.' See 'The Warning' at the Castle." The procession continued to the kinema, where a special screening was held.

The parade and speeches were given great prominence in a number of local newspapers.

Loews' Criterion Theatre on Broadway, New York, staged this powerful panel display to announce THE WARNING (A.B.P.C.) The Press greeted the film's New York premiere with exceptionally complimentary editorial

MIDDLESBROUGH

A special preview of "The Warning" (A.B.P.C.) was organised at the Elite, Middlesbrough, by manager Reeback for members of Middlesbrough National Service and A.R.P. Committees.

After seeing the film, patrons were able to enrol for the various services at a special bureau set up in the foyer. A mobile first-aid unit, complete with Red Cross attendants and an auxiliary fire service pump and equipment, carrying publicity for the film, toured the town.

WALLINGTON

The Odeon, Wallington, was the scene of great activity last week when the Mayor, Mayoress and Corporation, together with the Chief of Wallington Police, the Fire Brigade and offices and men of the Auxiliary Fire Services, attended an evening performance. The highlight of the programme was a demonstration of A.R.P. activities on the stage.

D. Vicary announced the recruiting week at the Odeon by staging an aeroplane crash with a full-size machine on the canopy of the kinema.

WALTON-ON-THAMES

Capt. D. Davies and the Brooklands Air Defence Cadets were guests of the Capitol, Walton, during the screening of "The Dawn Patrol" (Warner), taking part in a drive for recruits organised with the aid of Frank Wilson, the manager.

Later in the week the Cadets made way for the 6th Surrey Regiment, and on the Friday evening the anti-aircraft sections of the regiment demonstrated the use of the modern A.A. gun in front of the theatre, an exhibition that brought an enthusiastic crowd to the kinema.

WIGAN

Civic authorities co-operated with A. W. Rifkin, of the Ritz, Wigan, to secure the fullest publicity for "The Warning" (A.B.P.C.). National Services Committee distributed 30,000 special handbills. A banner 50 ft. long and 8 ft. deep was displayed in the centre of the town reinforcing the message.

At a preview there was a large gathering of civic dignitaries, including the Mayor and Mayoress, the Town Clerk, aldermen, councillors and magistrates.

In connection with the exploitation of "The Warning" (A.B.P.C.) at the Prince's, Wigan, the services of a local impersonator were obtained, who, as Count Dracula, donned the outfit of an A.R.P. worker, and with a supply of National Service pamphlets, toured the district appealing for volunteers.

WOKING

Two weeks' co-operation from National Service units in Woking was secured by S. E. Pascoe-Williams in connection with the screenings of "The Dawn Patrol" (Warner) and later "The Warning" (A.B.P.C.), at the Ritz.

On the Monday of the week in which "The Dawn Patrol" was screened Mr. Williams was able to obtain the personal appearance of Clifford Mollison and the Brooklands Air Defence Cadets, the latter remaining on duty in the foyer throughout the week. On the last night of screening an impressive little stunt was put over with the co-operation of Gordon Stanley, the theatre organist.

WOKINGHAM

Every voluntary service in Wokingham took part in the campaign organised by the management of the Ritz during the three days of screening of "The Warning" (A.B.P.C.).

A civic première was arranged at which the Mayor of the Borough spoke from the stage.

Creating Atmosphere with Music

WE have a dozen films on our release list to be considered this week, chiefly of the heavy dramatic and gangster type leavened with a certain amount of comedy. Atmospheric musical introduction must be essentially of the incidental type which will always be most useful to have in the film library. Some of the latest numbers only play for about one and a half to two minutes and yet are none the less effective on this account. For "Wings of the Navy," which has such an excellent notice from the viewing critic, I have chosen "Il Seraglio" Overture which gives a realistic idea of "speed" atmosphere if played up to tempo and is quite adaptable to the organ. "Sharpshooters" is in a Ruritanian setting and refers to camera rather than gun shots, at any rate for the basis of the plot, so it gives us a chance to try "Friedmann's Rhapsody" as a change from the orthodox overtures, while "The Night Hawk," with its smuggling thrills, suggests the arresting music of "The Devil's Kitchen" scene from his "Faust" incidental music.

In the lighter vein "Vagabond Violinist" seems attractive and for introduction we can feature that brilliant Czardas violin solo, "Black Eyes," which organists can present with a synchronised recording. Played in a kinema in the Greater London area a few weeks ago it was a very successful feature in a trio act. In the period film, "Huckleberry Finn," a choice of two gavottes are given, while one of the excerpts from Popy's Ballet Suite should serve us quite well for the comedy, "Let's be Famous."

"SHARPSHOOTERS" (20th-Fox)

CERT. U. 8,734 ft. Reg. No. F.1111. Reviewed in KINE. December 8, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Brien Donlevy, Lynn Bari, Wally Vernon, John King.
ATMOSPHERE.—Comedy-melodrama, being a newsreel cameraman's adventures in Ruritanian settings, which commence when he secures an exclusive picture of a Royal assassination.
ORGAN.—"Slavonic Rhapsody," Friedmann (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2702 by symphony orchestra.
LIGHTING EFFECTS.—Amber and crimson in single sequence.

"THE ADVENTURES OF HUCKLEBERRY FINN" (M-G-M)

CERT. U. 8,182 ft. Reg. No. F.1442. Reviewed in KINE. March 2, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STAR.—Mickey Rooney.
ATMOSPHERE.—Period juvenile melodrama, a picturesque and accurate interpretation of the escapades of the incorrigible Huckleberry Finn, Mark Twain's famous juvenile character.
ORGAN.—Gavotte, "Childhood's Memories," Rosse (Hawkes), presented as an introductory interlude, with adaptation from the piano solo copy.
NON-SYNC.—Gavotte "Tendre," recorded by the Squire Celeste Octette on Columbia D.B.928.
LIGHTING EFFECTS.—Pale blue and lilac only.

"WINGS OF THE NAVY" (First National)

CERT. U. 8,043 ft. Reg. No. F.1355. Reviewed in KINE. February 9, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—George Brent, Olivia de Havilland, John Payne.

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309, Gray's Inn Road, London, W.C.1.
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ATMOSPHERE.—Aerial melodrama showing in graphic and authentic detail how American service pilots are trained and the hazards that appertain to that instruction. The aerial manœuvres are thrilling.
ORGAN.—"Il Seraglio" Overture, Mozart (Hawkes), presented as an introductory interlude, with adaptation from any piano-solo edition.
NON-SYNC.—As organ, recorded on H.M.V. C.2194 by the Vienna Philharmonic Orchestra.
LIGHTING EFFECTS.—Light blues only.

"THE NURSEMAID WHO DISAPPEARED" (Warner)

CERT. A. 7,840 ft. Reg. No. Br.R.1492. Reviewed in KINE. March 9, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Arthur Margetson, Lesley Brook, Peter Coke.
ATMOSPHERE.—Dramatic story of the round-up of a ruthless gang of kidnappers. Thrills include the saving of a blackmailer's victim from death on the railway and the capture of the gang almost single-handed by subterfuge.
ORGAN.—"Dramatic Tension," Ancliffe (Bosworth), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by orchestra on Bosworth B.C.1041.

"VAGABOND VIOLINIST" (RKO-Radio)

CERT. U. 7,763 ft. Reg. No. Br.16128. Reviewed in KINE. February 2, 1939.
PUBLICITY.—One 6-sheet.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR JULY 3 RELEASES

STARS.—Lloyd Hughes, Diana Du Cane, Alec Kellaway.
ATMOSPHERE.—Musical melodrama of a musician's struggle to success and his singer sweetheart's eleventh-hour triumph as a substitute for a prima donna.
ORGAN.—"Black Eyes" (Occhi Neri), Ferraris, synchronised with non-sync (1) recording, adaptation from the piano-conductor copy and presented as a separate interlude.
NON-SYNC.—As organ, (1) recorded by Alfredo and his Orchestra on H.M.V. B.8157 or recorded by Maurice Igor's Nomad Orchestra on H.M.V. B.D.229.
LIGHTING EFFECTS.—Deep blue and purple in single sequence.

"LET'S BE FAMOUS" (A.B.F.D.)

CERT. U. 7,316 ft. Reg. No. Br. R.1556. Reviewed in KINE. March 2, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jimmy O'Dea, Betty Driver, Sonnie Hale.
ATMOSPHERE.—Musical comedy extravaganza concerning the adventures and misadventures of a stage-struck Irish youth and a North-Country girl of similar desires.
ORGAN.—"Ballet Suite," Popy (No. 1) (Licber), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8773 by concert orchestra.
LIGHTING EFFECTS.—Amber only.

"YOU CAN'T CHEAT AN HONEST MAN" (General F.D.)

CERT. U. 7,099 ft. Reg. No. F.1596. Reviewed in KINE. March 23, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—W. C. Fields, Edgar Bergen and Charlie McCarthy.
ATMOSPHERE.—Comedy extravaganza with a circus background and its gay scenes and artistes, who include Edgar Bergen the ventriloquist, etc.
ORGAN.—"Entry of the Gladiators," March, Fucik (Hawkes), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by H.M. Coldstream Guards Band on H.M.V. B.4260.
LIGHTING EFFECTS.—Amber and red only.

"NEWSBOY'S HOME" (General F.D.)

CERT. A. 6,519 ft. Reg. No. F.1594. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STAR.—Jackie Cooper.
ATMOSPHERE.—Juvenile gangster melodrama with a story concerning a boy's determination to avenge his father's death at the hands of a racketeer and warfare in regard to newspaper circulation.
ORGAN.—"Retribution," E. Martell (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, with recording by orchestra on Bosworth B.C.1063.
LIGHTING EFFECTS.—Deep red only.

"THE NIGHT HAWK" (British Lion)

CERT. A. 6,197 ft. Reg. No. F.1279. Reviewed in KINE. January 26, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Bob Livingston, June Travis.
ATMOSPHERE.—Drama dealing with a liquor smuggling war between rival racketeers, a spot of romance, revenge, and a touch of comedy relief.
ORGAN.—The "Devil's Kitchen" from the "Faust" Incidental Music (Coleridge-Taylor) (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1922 by the Regent Concert Orchestra.
LIGHTING EFFECTS.—Amber to deep crimson.

"TORCHY GETS HER MAN" (First National)

CERT. U. 6,191 ft. Reg. No. F.1319. Reviewed in KINE. February 2, 1939.
PUBLICITY.—One 12-sheet, one 6 sheet.
STARS.—Glenda Farrell, Barton MacLane.
ATMOSPHERE.—One of the Torchy Blane series of detective films, in which the persistent reporter, Torchy, helps her detective fiancée track down a counterfeiter.
ORGAN.—"Otello" Suite, Coleridge Taylor, No. 1 only (Ashdown), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by symphony orchestra, conducted by Dr. Malcolm Sargent, on H.M.V. B.4273.
LIGHTING EFFECTS.—Violet only.

"THE STRANGE CASE OF DR. MEADE" (Columbia)

CERT. A. 5,940 ft. Reg. No. F.1244. Reviewed in KINE. January 19, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Jack Holt, Beverley Roberts.
ATMOSPHERE.—Medico melodrama of a stern conflict between a famous surgeon and a stubborn "medicine man" of the back woods, the basis theme being the "danger of the unqualified practitioner."
ORGAN.—"Tribunal," Fredk Curzon (Hawkes), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1911 by the Regent Concert Orchestra.

"AMBUSH" (Paramount)

CERT. A. 5,593 ft. Reg. No. F.1309. Reviewed in KINE. February 2, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Gladys Swarthout, Lloyd Nolan.
ATMOSPHERE.—Gangster melodrama, the adventures and misadventures of an inventive youth who becomes a tool for crooks. A battle of wits ensues and a plane and police car play exciting parts in the hectic finale.
ORGAN.—Incidental, "A Villainous Theme," J. Englemann (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C. 1010 by the International Radio Orchestra.
LIGHTING EFFECTS.—Deep red only.

How the Birmingham News Theatre drew attention to the MIDDLETON GARDENING SERIES distributed by A.B.P.C.

COMPETITION FOR LOCAL COMPOSERS

At Ritz, Birkenhead

The Ritz Theatre, Birkenhead (a Southan Morris hall), is holding a Henry Croudson composers' competition open to amateur composers residing in Lancashire and Merseyside from Monday next, May 29.

Each evening from Monday to Thursday inclusive the competing tunes will be played over on the organ with the lyrics thrown on the screen. The audience will judge the merits and decide which number shall go forward to the final on the Friday in that week.

Arrangements have been made for the winning song to be broadcast by Henry Croudson, and a vocal record will be presented to the composer of the winning number. The Ritz will also present a cash prize and introduce the winning composer from the stage on the night of Saturday, June 3.

Solo Organ Interlude (Series 2) No. XXXVII

BRITISH COMPOSERS' LIGHT MUSIC

By Henry Abley at the Commodore, Hammersmith

ORGAN: STANDAART THREE-MANUAL, 10 RANKS

THIS week's interlude was played at the Ritz, Richmond, just before Henry Abley was transferred to the Commodore at Hammersmith a few weeks ago. His home town was Knighton (Radnor), where he had church organ experience at the Parish Church, became a pupil of Reginald New for the kinema organ, and is certainly a credit to his instructor. Has had experience on the A.B.C. circuit at the Regal, Uxbridge, and Ritz, Richmond, both in a residential capacity.

This interlude is well contrasted and should provide entertainment for the very great majority of any class of kinema patron and in these days of patriotic appeal may have a topical interest. The excerpts chosen are well contrasted. The finale number may be enhanced by record synchronisation if desired.

Next week I hope to publish another contribution by my old friend George Tootell, which was sent with another for luck, from the Regal, Douglas, I. of Man, with his best wishes to all the boys.

A. W. O.

No.	Slide.	Music, publisher, etc.
1.	Some light music by British composers	Signature tune.
2.	This interlude is devoted to the works of eminent British composers of light music	The "Mikado" selection (all in) (Chappell).
3.	Sir Arthur Sullivan, born in London in 1842, the king of light opera, is our first example with..	Do.
4.	"The Lord High Executioner" from the "Mikado"	"The Lord High Executioner" song.
5.	Percy Fletcher, an English composer of Suites and light Entractes..	"Bal Masque" valse, Fletcher (Hawkes).
6.	Here is his famous "Bal Masque" Valse	Do.
7.	Reginald King's compositions are known to all radio fans and are as popular as his orchestra ..	"Song of Paradise" (from C Minor section to end). King (Peter Maurice).
8.	This "Song of Paradise" is a characteristic example	Do.
9.	Lionel Monckton was the composer of many musical comedy successes	"Soldiers in the Park," Monckton (Chappell).
10.	His "Soldiers in the Park" song	Do.
11.	Eric Coates is best known for his fine suite writing and his popular marches	"By the Sleepy Lagoon" Eric Coates (Chappell).
12.	Do you know "The Sleepy Lagoon" with its beautiful melodic sequences?	Do.
13.	Sir Edward German's light works are characteristically English	"Merrie England" selection, German (Chappell).
14.	I am playing an excerpt from the opera "Merrie England," "When Cupid First this Old World Trod"	"When Cupid First this Old World Trod" (Chappell)
15.	And one of the "Nell Gwyn" dances	"Nell Gwyn" dances (Part of No. 3) (Chappell).
16.	To conclude, we must certainly play Albert Ketelbey's "In a Monastery Garden"	"In a Monastery Garden," Ketelbey (Bosworth).
17.	It *is* a piece so well adapted to performance on the kinema organ	Do.

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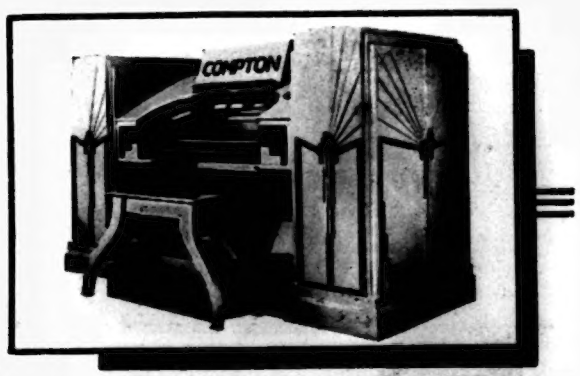


YORKSHIREMEN TOUR CARBON WORKS

SHIP HOSPITALITY

A party of projectionists from the West Riding visited the Ship Carbon Works on Sunday last.

H. C. STRINGER

Their special train was met at King's Cross by the general manager, H. C. Stringer, and F. E. Coombe, supervising engineer.

Motor coaches were waiting to take them down to Chadwell Heath, where a lecture was delivered by accompanied by practical demonstrations of many varieties of carbon-arc burning.

Many of the projectionists present asked questions, showing R. Woods, Esq., B.Sc., the keen interest with which they had followed the proceedings, and the party then adjourned for a tour round the several laboratories, where further demonstrations were in progress.

This was followed by a Yorkshire tea in the Pavilion, at which a hearty vote of thanks was passed to the executives and staff of the Ship Carbon Co. for the entertainment provided.

Guy Hindell, organist at the Astoria, Southend, who a few days ago broadcast on the B.B.C. theatre organ in the Empire programme, is to broadcast again on June 30.

SAFETY SPOOL DEMONSTRATION

Witnessed by Liverpool Fire Chief

GUILD CHAIRMAN ON BLACKPOOL VISIT

AN interesting demonstration was given on Sunday last before the Chief of the Liverpool Fire Brigade (G. A. Oakes). This followed a letter by experts to the Liverpool Court of the Projectionists' Guild on the new B.T.-H. fireproof spool-box.

The place selected for the demonstration was one of Liverpool's demolition areas.

A fire brigade van was in attendance. First of all 1,000 ft. of film was placed in the spool-box and the piece projecting from the fire trap ignited; this brought the guillotine into operation. Next 2,000 ft. of film was placed about the spool-box and set alight; the flames shot to a tremendous height. When the spool-box was opened the film inside was found to be undamaged and runnable. In the third test film (between 3,000 and 4,000 ft.) was packed tightly in the spool-box to bring it into contact with the inner shell; the box was closed and subjected to a film fire, but the contents again remained intact.

After the test the fire brigade chiefs—who appeared to be impressed with the efficiency of the fireproof spool-box—accompanied Mr. Campbell and Mr. Johnston to the lecture room to inspect the new B.T.-H. projector.

At the theatre of the Film Institute Society F. W. Campbell, of the constructional department, explained the fireproof spool-box. This is a double shell spool-box, with an inner and outer shell. Underneath the heavy fire-trap is a spring-loaded guillotine connected by Bowden wire to a piece of film which acted as a fuse. In the event of a fire in the machine the film fuse burns and releases the guillotines on the top and bottom spool-boxes, which immediately becomes sealed.

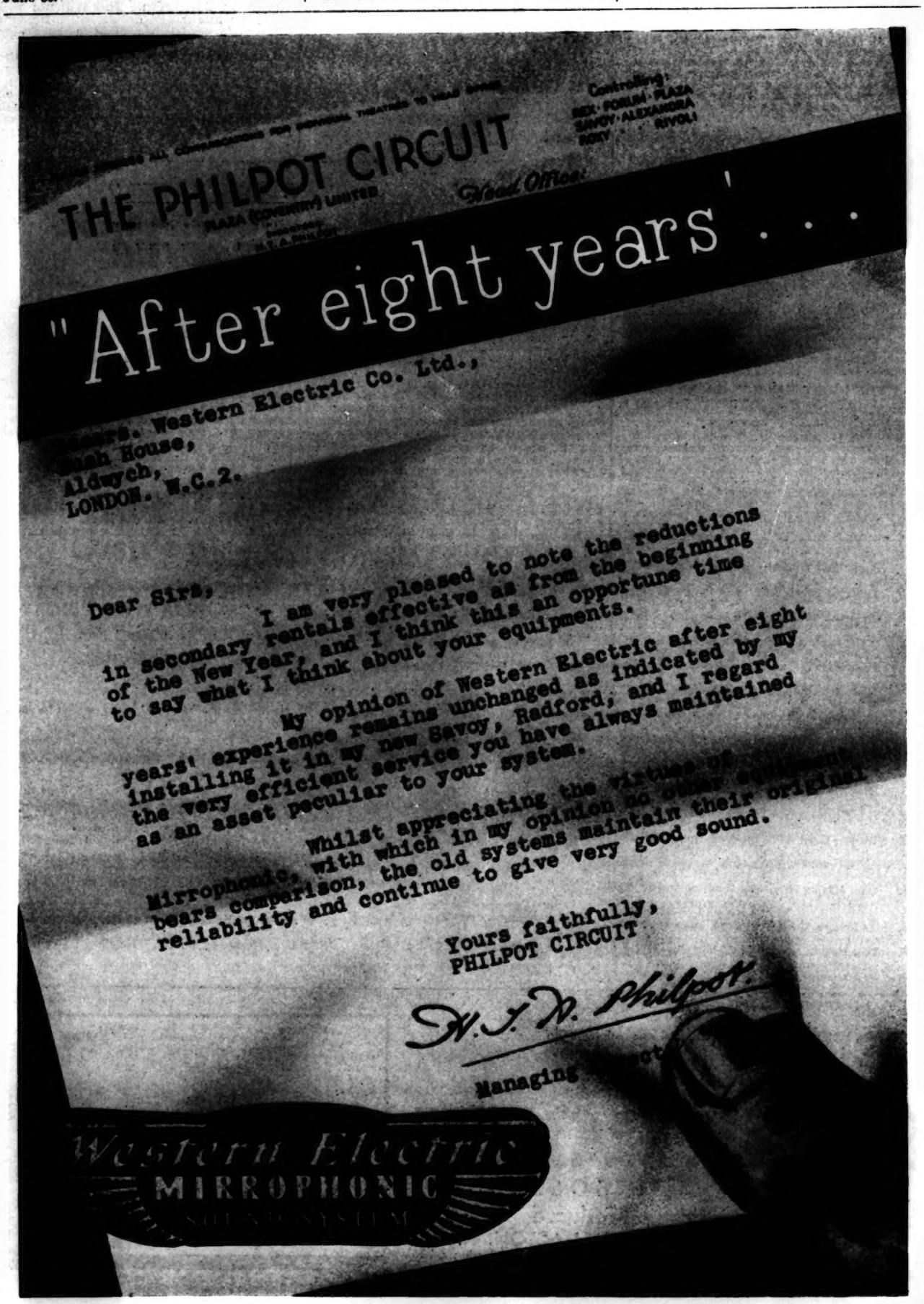
In series is a Bowden wire to a switch which cuts off the arc and projector motor immediately the guillotines are brought into operation. Incorporated in the top spool-box is an interlock device to cut off the arc current if the top spool-box is opened. The light to enable the projectionist to see the amount of film on the reel is mounted on the outside of the box.

H. B. Smith, who presided at the meeting, said the Court had been invited by the North-Western branch C.E.A. to co-operate in organising a trip to Blackpool for the exhibition in connection with the C.E.A. conference.

H. B. SMITH

Arrangements so far were that the party would travel by special train at half-day excursion rates. The invitation was open to exhibitors, projectionists and technically interested friends; each person would be permitted to take a lady friend. The stallholders' committee at the exhibition would entertain the party to tea. In arranging for the special train they had to guarantee a party of 200 persons; if members of the Court co-operated there would be no difficulty in getting that number. Mr. Smith made complimentary reference to the action of Major Bell at the meeting of the C.E.A. General Council, in proposing the vote of thanks to the Guild for its work.

Over 50 projectionists were present at the demonstration.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Dear Sirs,
I am very pleased to note the reductions in secondary rentals effective as from the beginning of the New Year, and I think this an opportune time to say what I think about your equipments.
My opinion of Western Electric after eight years' experience remains unchanged as indicated by my installing it in my new Savoy, Radford, and I regard the very efficient service you have always maintained as an asset peculiar to your system.
Whilst appreciating the virtues of Mirrophonic, with which in my opinion no other equipment bears comparison, the old systems maintain their original reliability and continue to give very good sound.
Yours faithfully,
PHILPOT CIRCUIT
W. J. N. Philpot.
Managing
Western Electric
MIRROPHONIC

DEVELOPMENTS IN U.S. TECHNIQUE

By T. Thorne-Baker, F.Inst.P., A.M.I.E.E.

AN interesting development in film processing was described at the Spring Convention of the S.M.P.E. by the Fonda Machinery Co., of Los Angeles.

This is a developing machine with a frictional drive, so arranged that any undue tension on the film is immediately relieved by the film-carrying rollers pulling away from the driving rollers. Wide film-carrying rollers of 7½-in. diameter are used throughout, and the unusually smooth running of the machine makes great speed possible with a very low breakage factor. It is a precision machine not requiring precision maintenance, and offers many attractions for large-scale production. Along with continuous improvement in the design and control of processing machines must be considered the growing precision control of exposure in the studio.

Light Measurement

In this direction Mr. Clark, of Twentieth Century-Fox Studios, stated that when the light is brought to known intensities as indicated from predetermined readings of photo-cell meters, the entire output of the studio's camera staff can be so controlled that all negatives will print correctly within a range of three or four printer light adjustments—this almost without regard to the photographic condition prevailing on the set. Automatically controlled printing by means of photo-cells, by the way, was forecast as a coming further improvement.

Super-photometry may be a term applied to the present technique adopted in studio lighting and estimation of exposure. The method of measuring the foot-candles falling on the artistes and different parts of the set rather than attempting to integrate the total amount of light reflected from the set into the camera lens, has been used for some time in colour work and is now largely employed in black-and-white. The light is measured at right angles to the plane of the object, and then at each side at an angle of 45 deg., these three readings providing a measure of the brightness range as well as the maximum foot-candles.

With increasing accuracy on the part of illuminometers and photometers, and with the recently added means of insuring that the colour temperature of all lighting units is maintained at a standard figure, the photometry of the set has now reached a stage of scientific precision that leaves little to be desired. One of the directions of possible improvement is that of photo-electric cell meters themselves. Meters are still liable to suffer from photo-cell fatigue and changes in humidity and temperature, but excellent co-ordination can be obtained by means of the portable testing unit now in almost general use.

New Diffusers

Something new in the way of diffusers has been introduced into the studios by the Stephenson Engineering Co. of New York. These take the form of discs, which can be made in circular form for single lamps or in large rectangles for broadsides, the advantage being that they transmit pure white light and never get discoloured or "yellowed." They are very light to handle, have a long life, and have a very low absorption factor coupled with excellent diffusion. The material used is a form of well teased-out cellulose fibres distributed in a pure-white non-inflammable dope, resulting in a very thin and extremely light material.

Wide-Range Mercury Lamps

Further advances may be reported in the manufacture of small unit mercury vapour lamps, which are finding increasing application in the film printing Industry. These lamps give an almost continuous spectrum up to deep orange, although there is still a deficiency of deep red rays so that the hue of the light is still slightly greenish. The lamps are of quartz, and are run at a pressure of 80 atmospheres. They are water-cooled, but the cooling system has been reduced to a state of quite remarkable practicality, while a life of at least 1,000 hours has been realised.

Although applying only to speeding up imperceptible motion, for portraying the growth of plants and suchlike subjects, the paper on the "time telescope," described by C. R. Veber, of Rutger's University, at the S.M.P.E. Convention, was one of the highspots of the meeting. Here is a kine-camera, giving protracted exposures at intervals over long periods, in greenhouses or outdoors, varying over a wide range of light intensities, in which photo-electrically controlled mechanism automatically exposes the subject correctly, regardless of changes in colour density, area of field, and average light intensity between exposures.

New Kinema Schemes

AND THEIR PROGRESS

FIFESHIRE.—Frank Carlow[illegible]nd J. C. Rolland, who are associated w[illegible] a circuit of kinemas, have purchased s[illegible]s for the erection of kinemas in the [illegible]in street, Kelty, and at Methilhill, Fifes[illegible]re. Each building will have seating acc[illegible]modation for 1,000 persons.

Plans for both houses are in t[illegible] hands of L. A. Rolland, architect, of [illegible]h Street, Leven.

A.B.C. CIRCUIT. — Associa[illegible] British Cinemas are to rebuild the Oly[illegible]ia, Shoreditch. W. R. Glen, F.R.I.A.S.[illegible] the company's architect.

NORTHOLT.—Plans have be[illegible] prepared for the erection of a kinema [illegible] Northolt, Middlesex.

Warner Baxter, star of THE RETURN OF THE 'CISCO KID (20th Century-Fox)

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING JUNE 1

LONDON

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
Thur., May 25	11 a.m. and 3 p.m., 6.30 p.m. and 8.30 p.m.	Century Theatre	Rose of Washington Square ...	20th Century-Fox	Tyrone Power ...	—
,, ,, 25	7 p.m. ...	Cambridge ...	Grand Jury Secrets	Paramount ...	John Howard ...	—
Fri., ,, 26	10 a.m. ...	Own Theatre ...	Champions of Sport (Shorts) ...	Grand National...	——— ...	—
,, ,, 26	11 a.m., 3 p.m., and 6.30 p.m.	Century Theatre	The Return of 'Cisco Kid ...	20th Century-Fox	Warner Baxter ...	—
,, ,, 26	10.45 a.m. ...	Monseigneur (Piccadilly) ...	The Fighting Deputy	Equity British ...	Fred Scott	—
,, ,, 26	10.30 a.m. ...	Own Theatre ...	Gals and Gallons; The One-Armed Bandit; Cafe Boheme; Charlie Cuckoo; Swing Sanatorium.	General F.D. ...	——— ...	—
Wed., ,, 31	7 p.m. ...	Cambridge ...	Invitation to Happiness ...	Paramount ...	Fred MacMurray ...	A
,, ,, 31	10.30 a.m. ...	Own Theatre ...	Nellie of the Circus; Pharmacy Frolics; Crackpot Cruise; With Best Dishes.	General F.D. ...	——— ...	—
Thur., June 1	8.30 p.m. ...	Cambridge ...	Music Hall Parade; Sandy Steps Out.	Butcher's ...	———	—
Fri., ,, 2	6.30 p.m. ...	Cambridge ...	It's a Wonderful World ... (*Note newly arranged date*)	M-G-M	James Stewart ...	—

BIRMINGHAM

Fri., May 26	10.30 a.m. ...	West End ...	Elephants Never Forget ...	United Artists ...	Oliver Hardy... ...	U
,, ,, 26	10.30 a.m. ...	Paramount ...	Union Pacific	Paramount ...	Joel McCrea	U
Wed., ,, 31	10.30 a.m. ...	Forum	Jamaica Inn	A.B.P.C. ...	Charles Laughton ...	A
,, ,, 31	10.30 a.m. ...	Paramount ...	Grand Jury Secrets	Paramount ...	John Howard ...	—
,, ,, 31	10.30 a.m. ...	Futurist	Rose of Washington Square ...	20th Century-Fox	Tyrone Power ...	—
Thur., June 1	10.30 a.m. ...	Futurist	The Return of the 'Cisco Kid ...	20th Century-Fox	Warner Baxter ...	—
,, ,, 1	10.45 a.m. ...	Scala	East Side of Heaven	General F.D. ...	Bing Crosby	U

CARDIFF

Fri., May 26	10.45 a.m. ...	Odeon	Big Town Czar	General F.D. ...	Barton MacLane ...	A
,, ,, 26	11 a.m. ...	Olympia	Jamaica Inn	A.B.P.C. ...	Charles Laughton ...	A
,, ,, 26	10.30 a.m. ...	Park Hall ...	Women Won't Tell	Renown	Sarah Padden ...	A
,, ,, 26	10.30 a.m. ...	Park Hall ...	Week End Madness	Renown	Valerie Hobson ...	A
,, ,, 26	11 a.m. ...	Capitol	Grand Jury Secrets	Paramount ...	John Howard ...	—
Tues., May 30	10.45 a.m. ...	Odeon	Two Days to Live	Anglo-American	Richard Goolden ...	U
,, ,, 30	10.45 a.m. ...	Odeon	Trouble for Two	Anglo-American	Anthony Hulme ...	U
,, ,, 30	11 a.m. ...	Capitol	Back Door to Heaven	Paramount ...	Wallace Ford ...	A
,, ,, 30	10.45 a.m. ...	Park Hall ...	East Side of Heaven	General F.D. ...	Bing Crosby	U
Wed., ,, 31	10.45 a.m. ...	Odeon	Mystery of the White Room ...	General F.D. ...	Bruce Cabot	A
,, ,, 31	11 a.m. ...	Park Hall ...	The Return of the 'Cisco Kid ...	20th Century-Fox	Warner Baxter ...	—

GLASGOW

Fri., May 26	10.45 a.m. ...	La Scala ...	Elephants Never Forget	United Artists ...	Oliver Hardy ...	U
,, ,, 26	10.45 a.m. ...	Playhouse ...	Mystery of the White Room ...	General F.D. ...	Bruce Cabot	A
,, ,, 26	10.45 a.m. ...	Paramount ...	Union Pacific	Paramount ...	Joel McCrea	U
Wed., ,, 31	10.30 a.m. ...	Playhouse ...	Two Days to Live	Anglo-American	Richard Goolden ...	U
,, ,, 31	10.30 a.m. ...	Playhouse ...	Trouble for Two	Anglo-American	Anthony Hulme ...	U
,, ,, 31	10.45 a.m. ...	Paramount ...	Grand Jury Secrets	Paramount ...	John Howard... ...	—
Thur., June 1	10.45 a.m. ...	La Scala... ...	The Return of the 'Cisco Kid ...	20th Century-Fox	Warner Baxter ...	—

LEEDS

Fri., May 26	11 a.m. ...	Paramount ...	Back Door to Heaven	Paramount ...	Wallace Ford ...	A
,, ,, 26	11 a.m. ...	Tatler	Secret Journey	Anglo-American	Basil Radford ...	U
Tues., ,, 30	10.45 a.m. ...	Scala	Mystery of the White Room ...	General F.D. ...	Bruce Cabot	A

LIVERPOOL

Fri., May 26	10.45 a.m. ...	Scala	Big Town Czar	General F.D. ...	Barton MacLane ...	A
,, ,, 26	10.45 a.m. ...	Paramount ...	Grand Jury Secrets	Paramount ...	John Howard... ...	—
Tues., ,, 30	10.45 a.m. ...	Trocadero ...	East Side of Heaven	General F.D. ...	Bing Crosby	U
Wed., ,, 31	10.45 a.m. ...	Futurist	Mystery of the White Room ...	General F.D. ...	Bruce Cabot	A
Thur., June 1	10.45 a.m. ...	Palais-de-Luxe ...	Two Days to Live	Anglo-American...	Richard Goolden ...	U
,, ,, 1	10.45 a.m. ...	Palais-de-Luxe ...	Trouble for Two	Anglo-American...	Anthony Hulme ...	U

MANCHESTER

Fri., May 26	10.45 a.m. ...	Gaumont... ...	Elephants Never Forget	United Artists ...	Oliver Hardy	U
,, ,, 26	10.45 a.m. ...	Paramount ...	Back Door to Heaven	Paramount ...	Wallace Ford	A
Tues., ,, 30	10.45 a.m. ...	Theatre Royal ...	Two Days to Live	Anglo-American...	Richard Goolden ...	U
,, ,, 30	10.45 a.m. ...	Theatre Royal ...	Trouble for Two	Anglo-American...	Anthony Hulme ...	U
Wed., ,, 31	10.45 a.m. ...	Paramount ...	Grand Jury Secrets	Paramount ...	John Howard... ...	—
,, ,, 31	11 a.m. ...	Deansgate ...	The Return of the 'Cisco Kid ...	20th Century-Fox	Warner Baxter ...	—

NEWCASTLE

Fri., May 26	10.45 a.m. ...	Essoldo	East Side of Heaven	General F.D. ...	Bing Crosby	U
,, ,, 26	10.30 a.m. ...	Stoll	Secret Journey	Anglo-American...	Basil Radford ...	U
Tues., ,, 30	10.45 a.m. ...	Essoldo	Mystery of the White Room ...	General F.D. ...	Bruce Cabot	A
Wed., ,, 31	10.45 a.m. ...	Essoldo	Two Days to Live	Anglo-American...	Richard Goolden ...	U
,, ,, 31	10.45 a.m. ...	Essoldo	Trouble for Two	Anglo-American...	Anthony Hulme ...	U

NOTTINGHAM

Fri., May 26	10.45 a.m. ...	News House ...	Mystery of the White Room ...	General F.D. ...	Bruce Cabot	A
,, ,, 26	11 a.m. ...	Ritz	Let Us Live	Columbia ...	Henry Fonda... ...	A
Tues., ,, 30	10.45 a.m. ...	Ritz	East Side of Heaven	General F.D. ...	Bing Crosby	U

SHEFFIELD

Fri., May 26	10.45 a.m. ...	Cinema House ...	East Side of Heaven	General F.D. ...	Bing Crosby	U
,, ,, 26	11 a.m. ...	Union St. P.H.	Smashing the Spy Ring ...	Columbia ...	Ralph Bellamy ...	U
,, ,, 26	10.45 a.m. ...	Hippodrome ...	Jamaica Inn	A.B.P.C. ...	Charles Laughton ...	A
Thur., June 1	11 a.m. ...	Cinema House ...	Let Us Live	Columbia ...	Henry Fonda... ...	A
,, ,, 1	11 a.m. ...	Union St. P.H.	Rose of Washington Square ...	20th Century-Fox	Tyrone Power ...	—

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BOOKS ON SOUND

PROJECTING SOUND PICTURES. By Aaron Nadell. A Practical Text Book for Projectionists and Managers. First Edition (1931). Price 16s. post free from. Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

MOTION PICTURES WITH SOUND. By James R. Cameron, with Introduction by William Fox (President of Fox Film Corporation). Contains nothing but "Sound Picture" information, 400 pages. Over 150 illustrations. (1929.) Price 25s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

TALKING PICTURES. By Bernard Brown, B.Sc. Contains full details of production and projection of talking films and the installation of plant; expert advice for the operator and manager, and authoritative information on studio and theatre acoustics. Second Edition. (1932.) Price 12s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

SOUND MOTION PICTURES RECORDING AND REPRODUCING. By James R. Cameron. A new book of 320 pages and about 200 photographs and diagrams, covering the making and showing of sound motion pictures from the time the script is handed the director to the actual showing of the picture in the theatre. Covers Recording, Monitoring, Editing, Re-recording, Optical Printing, Recording Equipment, etc., etc. Reproducing, Equipment necessary for same. The book is right up to the minute, covering W.E. Mirrophonic, RCA new High Fidelity—Ultra-Violet Recording and Reproducing, Magnetic Recording, etc. Second Edition. New size—new data—new type. Completely revised (July, 1977). Price £1 11s. 6d. post free from Odhams Press Ltd., Technical Book Dept., 85/93, Long Acre, London W.C.2.

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WRITING FOR THE FILMS. By L'Estrange Fawcett. Provides clear and practical instruction in the preparation and treatment of stories for the writer or prospective writer for the films. It is interestingly written, with information on film production, the type of story producers need, how to sell your work, how to adapt your ideas and stories for the screen, and how to start scenario writing (1932). Price 3s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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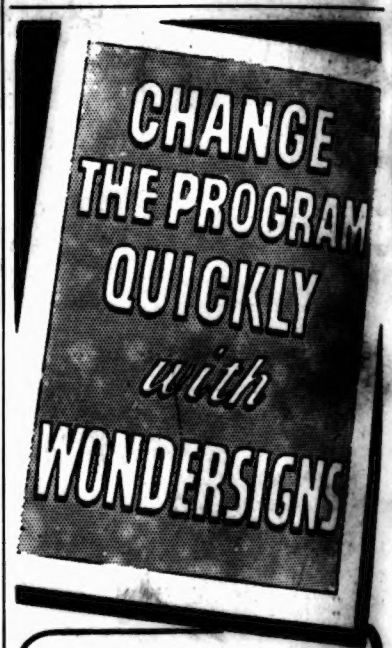
MOTION PICTURE PHOTOGRAPHY. By Chas. L. Gregory, F.R.P.S. (Obtained to order only.) (1927.) Price 31s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

KINEMATOGRAPH STUDIO TECHNIQUE. By C. L. Macbean. A practical outline of the artistic and technical work in the production of film plays (1933). Price 2s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.



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INDEX

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
2. Metro-Goldwyn-Mayer Pictures, Ltd.
3. Tabulated Trade Shows.
4. Classified Advertisements.

	PAGE
Associated British Film Distributors	10 & 23
Automaticket, Ltd.	25
Beard, R. R., Ltd.	27
Butcher's Film Service, Ltd.	9
Champion, C. H., and Co., Ltd.	31
Compton, J., Organ Co., Ltd.	35
Gevaert, Ltd.	23
Ilford, Ltd.	5
Lazarus, H., & Son, Ltd.	33
Maple & Co., Ltd.	33
Morgan Projected Publicity	35
Moy-Omnia	29
Paramount Film Service, Ltd.	17-19
Paterson, Ltd.	32
Preston Film Service	38
Trinity Chair Works, Ltd.	38
Turner, E. G.	38
Twentieth-Century-Fox	12
United Artists Picture Co. Ltd.	25
Vinten, W., Ltd.	27
Way & Waller	38
Western Electric Co., Ltd.	36

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